

Saturday 20 September 2014

# Amateur Photographer

## Shooting apps

Our guide to the six best camera apps for Android and iOS

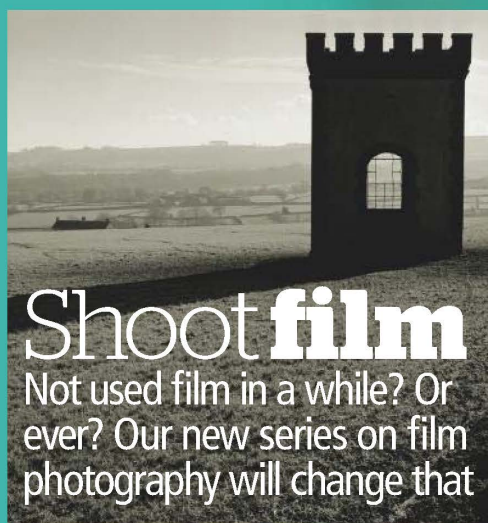


Passionate about photography since 1884



## Best of British

The techniques behind award winning UK wildlife images



## Shoot film

Not used film in a while? Or ever? Our new series on film photography will change that

## Canon monster

We get our hands on the rare **Canon 1200mm f/5.6** lens



# This image was shot on video

Find out how 4K video will revolutionise photography

**PLUS** Tom Mackie's expert tips for success in architectural photography



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Many AP readers are ambivalent about video, so the idea of 4K video modes being the Next Big Thing to appear on DSLRs and CSCs is probably less than thrilling, but this week we show why you should think again (see page 42). The advent of 4K video has enormous implications for still photography, because every frame of video is 8 million pixels, which means that you can potentially make a

reasonable-quality A4 print from every one of those 25 frames per second. To prove this, we shot this week's cover using the 4K video mode on the Panasonic Lumix DMC-GH4, making AP the first photography magazine, to my knowledge, to use a frame of video as its cover image.

If you're still not convinced, bear in mind that 8K video is not far away, which is 33 million pixels per frame. The days of the decisive moment may be numbered.

**Nigel Atherton, Editor**

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## ONLINE PICTURE OF THE WEEK



© BETINA LA PLANTE

### Hatching Chicks by Betina La Plante

Fujifilm X-E1, 50mm, 1/160sec at f/2.8, ISO 1600

'For the past three years, I have had a pair of finches make a nest on the window sill of my bathroom,' says Betina. 'This was taken hours after the first chick hatched, still surrounded by the eggs of his siblings. The image was shot through a mesh screen (you can just make out the criss-cross pattern above and below the chick's head). The window faces north and the nest was

wedged in between the dark wooden frame of the slightly open window, so the light was falling from above and very diffused.

'I put the lens close to the mesh screen and exposed for the highlights so detail would be lost in the shadows. I converted to black & white in Lightroom and used Levels in Photoshop to brighten the highlights and deepen the blacks.'



## Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 18.

**Via our online communities** Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 18.





## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### Warning

Photographers have been warned about the dangers of coastal photography, after an award-winning camera club member died in a cliff fall. Tributes were paid to John McCourt from Antrim, Northern Ireland, who fell into the sea near Fanad Lighthouse in County Donegal last month. Former Antrim Camera Club member Nick McClelland echoed a coastguard warning: 'Northern Ireland has beautiful coastal locations but they can be treacherous.' Members left tributes at [www.antrimcameraclub.org.uk](http://www.antrimcameraclub.org.uk).



### Canon printer

Canon is poised to launch a new portable inkjet printer, the Pixma iP110, with Wi-Fi. Delivering up to 9600dpi resolution, the iP110 will cost around £279.99 when it hits shops in October. Canon has added NFC wireless communication to a quartet of multi-function printers, in the shape of the Pixma MG7550, MG6650, MG5650 and MG2950, with prices starting at £59.99. All are due in shops in September, apart from the MG7550, which goes on sale in October.



© CHRIS CHEESMAN



### Big cats

The next Jessops Academy Big Cats Photography Courses take place at the Cat Survival Trust centre in Welwyn, Hertfordshire, on 20 September and 2 November. The courses costs £125 and you'll get up close to a variety of big cats. Bring a camera with a telephoto zoom lens, a tripod or monopod and a spare battery, plus a battery charger. Visit [www.jessops.com/academy](http://www.jessops.com/academy).

### 80th birthday

It is 80 years since Canon made a prototype of its first camera, the Kwanon. The 35mm focal-plane shutter model was named after the Buddhist goddess of mercy. Two years later, a commercial version arrived in the shape of the Hansa Canon, its first 35mm focal-plane-shutter camera. Visit [www.canon.com](http://www.canon.com).



### Scent of victory

A competition to celebrate the launch of a perfume called Aperture has been launched. Photographers are urged to try the fragrance at the Liberty store in Regent Street, London, take an original photograph to 'visualise' it, then upload it to Instagram with the tag #luxelibertylang. The 25 photos that gain the most 'likes' will be shortlisted. The grand prize will be to have the photo printed on 100 limited-edition bottles of Aperture, which will launch at Liberty on 1 December. The contest closes on 25 September.



© JIAN GAO

## WEEKEND PROJECT

### Open House London

LONDON is overrun with important buildings, but in most cases, the public doesn't have access to them, which is where Open House comes into its own. Started in 1992 to promote appreciation of the capital's architecture, each year it persuades London's splendid buildings to open up to the public.

This annual event takes place this weekend (20-21 September) and is a great opportunity to take pictures that are usually impossible.

A few of the 850 properties require you to book. To make the most of this free event, a copy of the guide (£7.99) is essential. For more information, visit [www.openhouselondon.org](http://www.openhouselondon.org).

**1 Plan** You're never going to make it around every site, so cherry-pick the buildings you want to visit, ideally keeping them fairly close together to avoid too much travelling between venues.

**2 Shoot all day** With light playing an incredibly important role on the shape and form of some buildings, think about how and when light will fall on your building to avoid shooting in the shade.



# BIG picture

Visit the 157th print exhibition from the Royal Photographic Society

◀ The annual RPS International Print Exhibition and competition is now in its 157th year, and is the longest-standing exhibition of its kind in the world. In fact, it's been held almost every year since 1854. Over 6,500 photographs were submitted and the judges – including photographer Paul Seawright – had the unenviable task of selecting just 100 images from entries that poured in from 72 countries. Here we see a rather contemporary shot by Jian Gao called 'Chinese Tourists', which shows two Chinese travellers take selfies with cellphones in front of the Pudong district in Shanghai, China. We'll take a look at the winners in a future issue. Visit [www.rps.org/events](http://www.rps.org/events) for details.

## Words & numbers

*'The camera makes everyone a tourist in other people's reality, and eventually in one's own'*

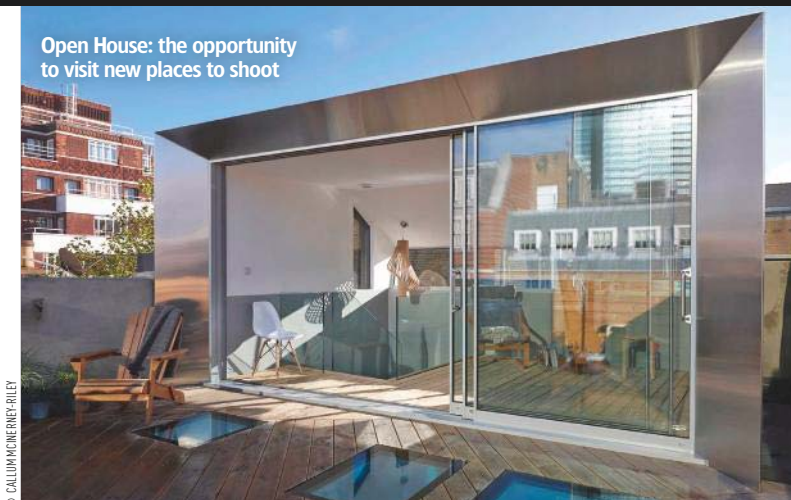
Susan Sontag  
American writer

**50 million**  
The number of images at stock photo agency Alamy, which says it is the world's largest online resource for imagery. It adds 30,000 new images per day



**3 Handheld** You probably won't be allowed to shoot with a tripod in most buildings, so be prepared to shoot handheld. Crank the ISO up and brace yourself on parts of the building for support.

**4 Converging verticals** Avoid these when shooting interiors. If you can't, then overexaggerate the verticals so they become a key element of the shot rather than a distraction.








Manchester transport is under fire for its photo competition rulings

# Contest faces rights grab accusation

 PUBLIC TRANSPORT bosses have been accused of claiming rights over images entered into a photography competition.

The contest, called Closer, is designed to promote the Greater Manchester tram service, run by Metrolink – owned by the public body responsible for implementing local transport policy, Transport for Greater Manchester (TfGM).

It invites passengers to take photos of 'things of interest you see near the Metrolink network'.

However, the terms and conditions of entry state: 'All submitted photography becomes TfGM property and is subject to TfGM use.'

The rules angered Joel Goodman, a freelance photographer, who told AP: 'Clearly such a rights grab is not in the interests of any photographer, and entry to this – and any rights –

grabbing photo competition – should be strongly discouraged.'

A TfGM spokesperson said the organisers' intention was to showcase amateurs' talents, and pointed out they have not received any direct complaints from the public.

But they are prepared to look at the rules' wording.

The spokesperson added: 'The intention of the conditions is to allow us to use the images for this campaign – and this campaign only – as the winning entry will be used across the network and online as part of the promotional showcase.'

'We have no commercial interest in the images submitted and are happy to discuss amending the conditions, such as introducing a time limit, so long as any changes do not compromise the campaign. To that end, we'd welcome feedback.'

Organisers say that they will publish the pictures in an online gallery for the chance of winning a Canon EOS M camera.

Canon told AP it has no links to the organisation of the competition and declined to comment.

The project also urges entrants to share their photos via social media, using the hashtag #upcloser.

The Metrolink website adds: 'There's even an opportunity to see your photo displayed on the Metrolink network.'

TfGM and Metrolink say they regularly commission professional photographers to carry out work on their behalf but, for non-professionals, this project is a 'great opportunity for their images to be showcased in a high-profile public campaign'.

Anyone wishing to leave feedback or find out more can email TfG at: [customer.relations@tfgm.com](mailto:customer.relations@tfgm.com).



## New Zeiss full-frame E-mounts

 ZEISS HAS unveiled the first in a new range of manual focus lenses for Sony full-frame E-mount cameras. The Loxia 35mm f/2 and Loxia 50mm f/2 will be showcased at Photokina.

Features include a mechanical aperture setting, which can be deactivated for 'noiseless' aperture settings when shooting video, for example.

Christophe Casenave, product manager for Zeiss camera lenses, said: 'Ever since the Sony Alpha 7/7R/7S helped compact system cameras break through to full frame, there has been a growing desire for a digital manual-focus experience'.

The 35mm has a close focusing distance of 30cm, with 37cm for the 50mm. Due in October, the 35mm f/2 and 50mm f/2 will be priced at around £985 and £720 respectively.



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Both cameras boast a Bionz X image processor

## Two new lens-style cameras from Sony

SONY has recently unveiled two more lens-style cameras in the shape of the ILCE-QX1 and DSC-QX30.

The move comes a year after Sony announced its first lens-style cameras, the DSC-QX100 and DSC-QX10, which are designed to hook up to a smartphone – enabling them to operate as ‘premium’ cameras.

However, the ILCE-QX1 is different to previous models in that it is a sensor-module with an E-mount, meaning that users can attach E-mount

lenses. And A-mount lenses can be attached via an LA-EA4 adapter.

The QX1 is also able to shoot raw image files and incorporates a handy pop-up flash.

Sony appears to be aiming the QX1 at existing E-mount users wanting a second camera.

The camera features a 20.1-million-pixel, APS-C-sized sensor borrowed from the Alpha 5000, together with a sensitivity range of ISO 100-16,000.

‘Just pick your favourite lens – zoom, wideangle,

tele or macro – and unleash your artistry with control over exposure, focus and shooting modes,’ says Sony.

Both models contain a Bionz X image processor.

The QX1 is due on sale in the UK next month, priced £249.

The DSC-QX30, meanwhile, contains a 30x Sony G lens that is designed to deliver the 35mm equivalent of a 24-720mm zoom.

The QX30 is expected to land on shelves at the end of September, also with a retail price of £249.

## Black & white Kodak pro film discontinued

KODAK has ceased production of its Professional BW400CN film, billed as the world’s finest-grained chromogenic emulsion. Kodak Alaris blamed a ‘steady decline in sales and customer usage’. It adds that the film, which was processed using C-41 colour negative chemistry, ‘should continue to be available in the market for up to six months, depending on demand’.

Kodak BW400CN was popular with portrait photographers and advanced amateurs. Reacting to the news, Ilford Photo said it had no plans to discontinue its Ilford XP2 Super chromogenic b&w film.



Farewell to the emulsion of choice for many photographers

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

### LONDON



Jane and Serge by Andrew Birkin, Proud Chelsea, 11 September–26 October 2014, [www.proud.co.uk](http://www.proud.co.uk)

### Jane & Serge

In one of the most intimately personal photography exhibitions in recent memory, the love affair between French singer-songwriter Serge Gainsbourg and British actress Jane Birkin is documented at London’s Proud Gallery via a series of photographs taken by Jane’s brother Andrew.

Until 26 October. [www.proud.co.uk](http://www.proud.co.uk)

### NEWPORT



### Creative wildlife

This one-day course, held at Magor Marsh, will cover the photography of movement that makes for great wildlife images, including the use of motion blur and abstracts to tell a story. Places cost £25 (or £20 for Gwent Wildlife Trust members).

20 September  
[www.gwentwildlife.org](http://www.gwentwildlife.org)

### CARDIFF



### Tableaux Vivant

Before her death in 2007, Parisian photographer Alexandra Boulat made scores of images of conflict in the Balkans and Iraq, as well as a project on women in the Middle East. She also co-founded the VII agency. A worthy and moving tribute.

Until 5 October  
[www.thirdfloorgallery.com](http://www.thirdfloorgallery.com)

### BERKSHIRE



### Windsor Festival

The Windsor Festival of Art and Literature also offers a range of walking tours that take in the picturesque city and places beyond. The Artists Open House exhibition also includes work from some local photographers.

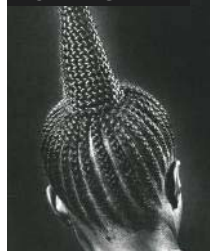
15-28 September  
[www.windsorfestival.com](http://www.windsorfestival.com)

### Hairstyles and headdresses

Nottingham’s New Art Exchange presents photographer JD Okhai Ojeikere’s b&w images of ornate Nigerian hairstyles and headdresses. Simple but elegant, the fine details in the styles are a treat.

27 September–11 January 2015.  
[www.nae.org.uk](http://www.nae.org.uk)

### NOTTINGHAM







## Viewpoint Richard Sibley

The rise and rise of microstock libraries has seen a corresponding fall in royalties paid out to photographers, but will the pendulum swing back?

**W**e all know that the internet has changed photography for ever, but we probably spend a lot less time thinking about how it has also changed our consumption of images. Every website we visit is littered with images big, and more often, small. All these images come from somewhere, with most reputable websites using stock photo libraries.

There was a time when being on the books of a stock library was highly regarded by amateur photographers, many of whom were travelling the world photographing exotic locations or spending the day in a studio taking portraits that could be used in numerous adverts or book covers. For many, the quarterly cheque from the stock library could serve as a full-time income. The internet killed all of that.

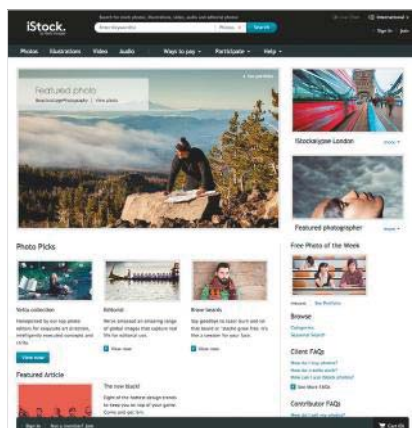
### Digital sea change

The rise of digital also created a demand for smaller images. No longer were 300dpi images required, now a 72dpi pic measuring just an inch or two across would be more than sufficient. In addition, many sites began to give little or no credit to the photographer.

However, the internet has enabled amateur photographers to make some money from their shots. Stock photography was no longer just the preserve of those who travelled the world. A new model was needed for stock photography, which became known as microstock.

Microstock allows publishers to buy small web-quality images for just a few pounds, with the result that royalty payments to photographers have been significantly reduced. In some libraries, quantity over quality has become the norm. Of course, as more photographers sign up, and the more images they upload, the less cake there is to go around. Even microstock royalties are falling, and professional stock photographers need to adapt their business to make the wages they once did.

Around 15 years ago, the music industry also had to adapt. No longer do we buy CD singles or albums, but we download the latest tracks, often at less than half the price of the cost of a physical CD. But even



### Libraries like iStock now dominate the stock photography market

this model is changing, with people now listening to music via 'all you can eat' subscription-based services such as Spotify and Rdio. Television, too, has changed, with pirate copies of TV shows freely available to download. Instead of shying away, TV companies have actually increased their production budgets, creating better stories, so much so that people are willing to pay to watch these shows online via a subscription.

### Lessons to learn

There are lessons that the stock photography industry needs to learn from the music and TV industries. It needs to find ways to adapt and evolve its business models to make them viable, for the libraries, photographers and publishers, and I think that we are slowly starting to see this shift.

Recently, Getty announced a new model, where some images would be available for free at certain sizes, but the images would be hosted in a special Getty player. In the future, it is thought that Getty will be able to show adverts and other content before the image is shown, just as with YouTube videos now. It is one way that stock photography is changing its business model.

There will always be a market for creativity. Coming up with new ideas and new ways of editing is the only way enthusiast or professional photographers will stand out from the crowd.

**Richard Sibley** is deputy editor of *Amateur Photographer*, having joined the technical department in 2007. Before that he was a tutor, teaching GCSE and A-level photography, and was also the manager of a photographic lab. He has a degree in Editorial and Advertising Photography, having graduated from the Kent Institute of Art and Design

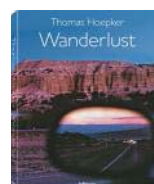
## New Books

The latest and best books from the world of photography. By Oliver Atwell



### Wanderlust

by Thomas Hoepker, teNeues, £65, hardback, 304 pages, ISBN 978-3-8327-9852-8



THOMAS Hoepker's career is an exceptionally accomplished one. It's a journey that has taken him from the most familiar of locations to the furthest-flung pockets of civilisation. Finally, we have a retrospective volume, one that fearlessly attempts to condense the former Magnum president's insatiable wanderlust. The success of the book lies in the fact that the images reveal Hoepker to be a kind of social historian, one who utilises the genre of photojournalism in order to record all he finds in the process of research. Within the pages we find Hoepker – whose background in studying art history is evident from his beautifully composed and iconic shots – bearing testament to the Cold War, the fall of the Berlin Wall, and 9/11. All are filtered through the hungry lens of his camera, and as a result, all are beautifully captured for posterity. Through Hoepker's work, the real role of photography is pronounced – to etch history into the collective consciousness of civilisation. ★★★★★

### NY Through the Lens

by Vivienne Gucwa, Ilex, £20, hardback, 192 pages, ISBN 978-1-78157-973-2



BASED on a blog of the same name, this volume documents Vivienne Gucwa's relentless mission to document the many faces of the Big Apple through the prism of street photography. New York is a city we've seen photographed

a thousand times, so you can be forgiven for wondering why we really need another book on the subject. However, it would be foolish to dismiss it so easily.

There's undeniably something quite appealing about Gucwa's approach. She is a keen resident of the city and, as a result, she is able to take us to the places throughout the locale that remain unseen in the guidebooks. The book is also a great example of street photography, and as such, is a useful source of inspiration for those looking to take a trip to America's most cosmopolitan city. ★★★★★



## Nikon Digital SLR

### D3200

24.2 MP  
EXPEED 3  
Engine  
Full HD  
movies



Wireless Capability

D3200 Body ..... £289.00  
D3200 18-55 VR Kit... £349.00 £8.19 P/m  
D3200 18-55 VR Kit... £439.00 £7.73 P/m

### D3300

Incredible  
Image Quality

Simplicity  
of use

WiFi  
Connectivity



D3300 Body ..... £369.00 £7.58 P/m  
D3300 18-55 Kit... £419.00 £7.38 P/m

### D5200

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Vari-angle  
LCD monitor

Full HD Movie



D5200 Body ..... £439.00 £7.73 P/m  
D5200 18-55 Kit... £485.00 £8.79 P/m  
D5200 Twin Kit... £729.00 £8.79 P/m

### D5300

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D5300 18-55 Kit... £589.00 £8.64 P/m  
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### D7100

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DX format

CMOS  
Sensor

Optical low  
pass filter



D7100 Body ..... £839.00 £12.31 P/m  
D7100 + 18-105mm... £969.00 £14.22 P/m

### D7000

16.2 MP  
CMOS  
sensor

Full HD  
Video  
Recording



D7000 Body ..... £579.00 £8.50 P/m  
D7000 18-105 VR Kit... £719.00 £10.55 P/m

### D610

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CMOS sensor

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Detailed  
Images



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full-frame photography with the D610  
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ISO

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### Df

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(full-frame)  
CMOS  
sensor



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16-35mm f4G ED VR AF-S NIKKOR ..... £829.00 £12.16 P/m  
16-85mm f3.5-5.6G ED VR AF-S DX ..... £439.00 £7.73 P/m  
17-55 mm f2.8G ED-IF AF-S DX Zoom... £1049.00 £15.39 P/m  
18-200mm f3.5-5.6 G ED VR II AF-S... £584.00 £8.57 P/m  
18-300mm f3.5-5.6 ED VR AF-S DX ..... £669.00 £9.82 P/m  
24-70mm f2.8G ED AF-S NIKKOR..... £1245.00 £18.27 P/m

28-300mm f3.5-5.6G ED VR Nikkor .... £679.00 £9.96 P/m  
24-120mm f4G ED AF-S VR Nikkor .... £819.00 £12.16 P/m  
55-300mm f4.5-5.6G ED DX AF-S VR... £299.00 £7.90 P/m  
70-200mm f2.8G ED VR II ..... £1619.00 £23.76 P/m  
70-300mm f4.5-5.6G AF-S VR Nikkor .... £439.00 £8.19 P/m  
70-200mm f4G ED VR AF-S Nikkor ..... £979.00 £14.37 P/m  
NEW 80-400mm f4.5-5.6G ED VR ..... £1999.00 £83.29 P/m  
200-400mm F4G ED VR II AF-S NIKKOR... £4939.00 £72.47 P/m

## Nikon Prime Lenses

Fixed focal length, The ultimate in image quality for your Nikon DSLR



10.5mm f2.8G ED DX Fisheye ..... £559.00 £8.20 P/m  
24mm f1.4G AF-S NIKKOR ..... £1499.00 £22.00 P/m  
35mm f1.4G AF-S ..... £1309.00 £19.79 P/m  
35mm f1.8G AF-S DXs ..... £149.00 .....  
AF-S 50mm f1.4G Lens ..... £295.00 .....  
50mm f1.8G AF-S NIKKOR ..... £149.00 .....  
85mm f1.8G AF-S NIKKOR ..... £379.00 £7.79 P/m

85mm f1.4G AF-S Nikkor ..... £1179.00 £17.30 P/m  
200mm AF-S NIKKOR F2G ED VR II... £4149.00 £60.87 P/m  
300mm F2.8G AF-S ED VR II Lens... £4045.00 £59.35 P/m  
400mm f2.8G ED VR AF-S NIKKOR... £7159.00 £105.04 P/m  
500mm f4G ED VR AF-S NIKKOR... £5950.00 £87.30 P/m  
600mm f4G ED VR AF-S NIKKOR... £7189.00 £105.48 P/m

## Nikon Macro Lenses

Get super close to your subject



40mm f2.8G AF-S DX Micro NIKKOR ..... £189.00 .....  
60 mm f2.8D AF Micro-Nikkor ..... £409.00 £8.40 P/m  
60mm f2.8G ED AF-S Micro NIKKOR .... £409.00 £8.40 P/m  
85mm f3.5G ED VR AF-S DX Micro ..... £389.00 £7.99 P/m  
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## Tom Mackie

Tom has been a photographer all his working life. Shooting with digital, panoramic and large-format equipment, Tom's understanding of light and bold use of colour became a hallmark that established his reputation.  
[www.tommackie.com](http://www.tommackie.com)

The bold colours and strong shadows created by the stairs work really well here

ALL PICTURES © TOM MACKIE

### KIT LIST



#### ◀ Teleconverter

If you want to get really tight in on details of buildings, you might want to think about using a 1.4x or 1.7x teleconverter in conjunction with a 70-200mm zoom lens.



#### ◀ Telephoto zoom

A good telephoto zoom lens, such as a 70-200mm f/2.8, will be ideal for getting in close on building details, but don't forget to pack a wideangle lens as well.







Light and shade are balanced perfectly in this image

# Dynamic architecture

**Tom Mackie** reveals  
his methods for creating  
dramatic shots of buildings

**M**aking a photograph of a building might seem straightforward, but there are many considerations to make in order to create a dynamic image rather than just a record shot. Just as with landscape or portrait photography, we have to think about lighting most importantly, and then composition, but there are a few aspects of architectural photography that are quite unique. Architects spend much time designing a structure that brings line, shape and form together, so as photographers we need to consider ways to bring out these attributes.

Our first instinct is to get everything in the frame with a wideangle lens. The problem is that this ends up looking like a record shot with very little thought given to composition or design, and the verticals will most likely converge to give the appearance that the building is falling over. While it may be necessary to make images of the entire building, it can also be very powerful to concentrate on sections that will portray the architectural character, showing patterns, shape, line and form. My favourite lens for doing this is a 70-200mm, as it offers a perfect range of focal lengths for isolating details and will enable you to leave out any elements that don't enhance the composition, leaving you free to concentrate on creating a dynamic image.

## ◀ Remote shutter release

I always use a remote release when using slow shutter speeds to eliminate jarring the camera when pressing the shutter button. I'd always recommend using one when shooting with telephoto lenses too.



## ◀ Polariser

This is an essential piece of gear for every photographer, but especially for architecture because it will increase colour saturation and remove reflections from windows and shiny buildings.





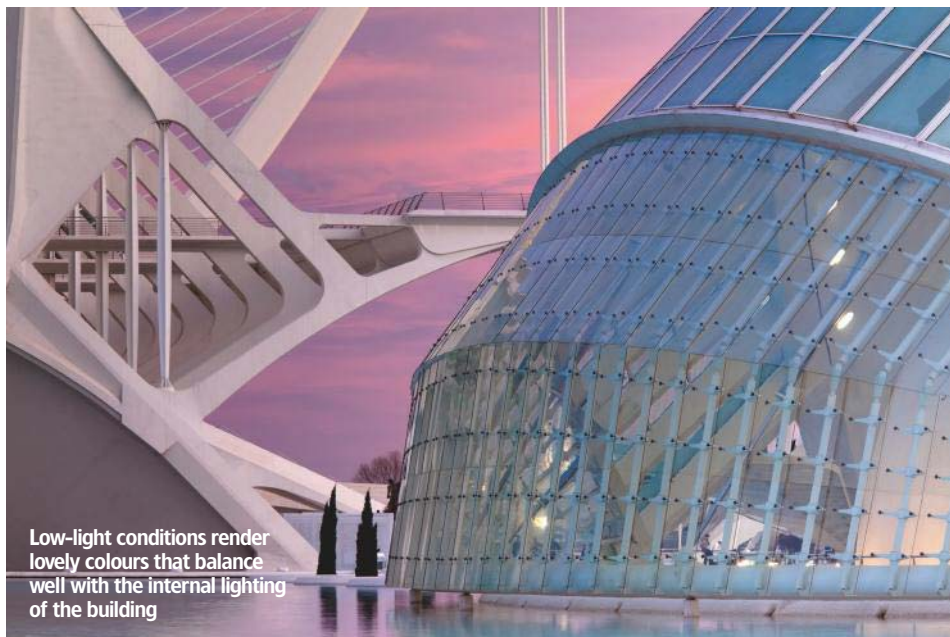
Shooting with a telephoto zoom has compressed the perspective of Humayun's Tomb, New Delhi, India

## ➤ Fill the frame

It's important when composing an image to include only the elements that reinforce your intention. Watch the edges of your frame to make sure weak or distracting elements such as power lines, lamp posts or other buildings don't creep into the picture. Handholding the camera is not recommended because it's easy for unwanted objects to break the edge of the frame. Instead, use a tripod so that you can take your hands away from the camera and scrutinise the entire frame through the viewfinder or by using the camera display. And remember, when using telephoto lenses, always lock the mirror up before remotely releasing the shutter to ensure that the mirror doesn't cause vibration and result in unsharp images.

To create maximum impact, fill the frame with the subject; leaving empty space will only weaken the composition. Often it's the case that your best image may be hidden within the scene. Isolating details from the broader view can be both creative and challenging, and it can take considerably longer to execute.

Composing the elements within the frame takes more exact placement if the overall image is going to be effective. Shooting with a mid to long telephoto lens works well for



Low-light conditions render lovely colours that balance well with the internal lighting of the building

isolating objects by flattening perspective, and allows a reasonable working distance. Make sure that the focus plane is parallel to the lens plane so that the subject is in sharp focus right across the image, or stop the lens down to increase depth of field. For example, in the image of the staircase and

tree on page 11, I am shooting straight onto the staircase so I can use an optimal aperture of f/8 for the sharpest results, as it is a fairly flat subject plane. But in the above image of the woman standing against the arches, the camera position is oblique to the pattern of arches, so I needed ➤



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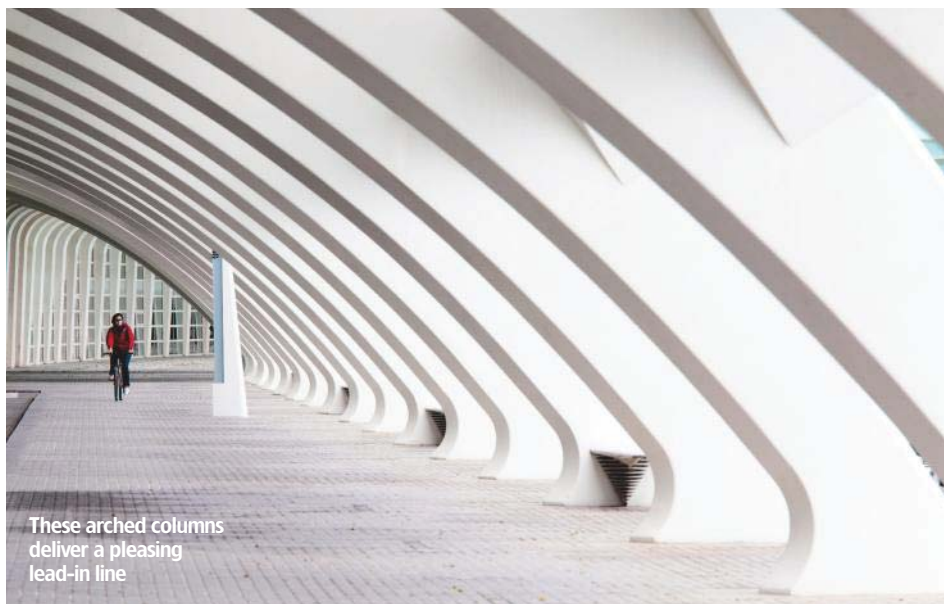


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These arched columns deliver a pleasing lead-in line

➤ more depth of field to make sure all of the arches would be in sharp focus.

Whether it is a repetitive pattern, striking colour or exciting forms and graphic shapes that attract me to make such photographs, I usually won't stop with the first image, but continue refining it, either by changing the angle slightly, or coming in even closer. By doing this, you will continually strengthen your compositions.

## Dynamic lines

As photographs communicate information, or tell a story, their lines help to guide the viewer through them. The lines not only give direction, but can imply action and provide drama. In fact, the linear direction affects the overall mood of the image. A diagonal line in your image will be more interesting and exciting than if it went straight across the frame. This is because diagonal lines impart the feeling of motion

and vitality – they seem to be rising or falling, or moving away from or towards the viewer. They instill in your image a vigour that vertical and horizontal lines do not.

A dynamic straight line tends to be direct, harsh and to the point, but a gentle curve or S-shape has a flow that is graceful and pleasing. Winding though a composition rather than cutting through it, an S-shape or winding curve is very appealing to the eye and creates natural balance. It is ideal for leading the viewer through the image, passing all of the elements you want them to notice along the way.

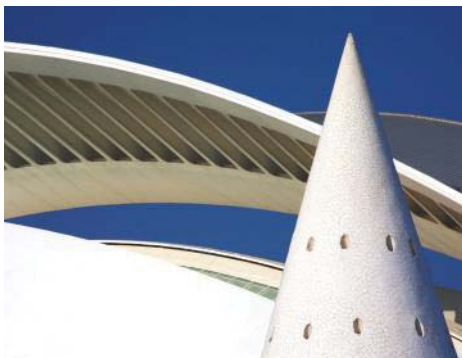
Backlighting will create shadows that will direct the eye through the frame, like in the image, right, from the City of Arts & Sciences in Valencia, Spain. I positioned the sun over the cone and used a small aperture of f/22 to create the sunburst. The line of the shadow mimics the line of the adjacent building structure.

AP



Backlighting can be extremely effective, as this shot of the City of Arts & Sciences in Valencia, Spain, shows

## TOM'S TOP TIPS



### Compress

Using a telephoto lens will compress elements of the building or multiple structures to create a juxtaposition of strong graphic shapes. This will allow you to concentrate and compose just those elements that create a strong composition, and leave out anything that detracts from the result.



### Lines

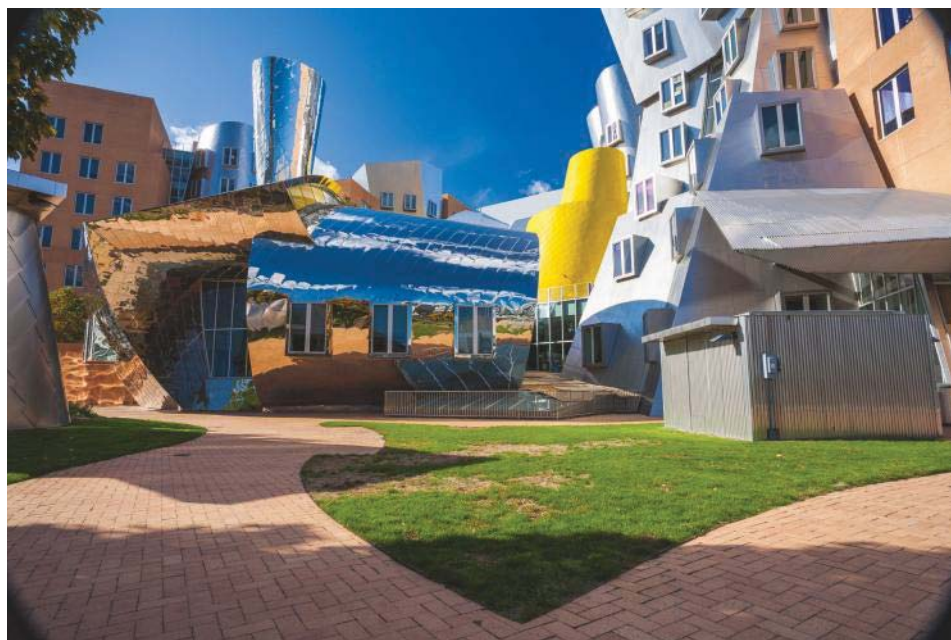
Lines are that skeletal structure of any image, and our eyes cannot help but follow them, making strong lines perhaps the most powerful of compositional elements. Straight lines, curves, S-shapes, triangles, circles, rectangles – all offer strong graphic qualities.



### Patterns

Patterns are often used in the design of a building so be aware that they may not be as obvious when viewed at eye level. This image is looking straight overhead in Humayun's Tomb in New Delhi, with the camera mounted on a tripod to make sure of exact positioning.





## When architectural shots don't work

ABOVE is an example of an architectural image that doesn't work because it is trying to include too much in the composition, weakening the overall impact. There are too many conflicting shapes, lines and contrasting light. Some people might argue that this is the architect's style, which to a certain extent is true. Frank Gehry's designs break every conventional architecture rule, there are no straight lines or perfect verticals, but in order to create a compelling image, you have to make order out of chaos.

I moved slightly down the left-hand footpath and chose a part of the building that was well lit, without distracting shadows. The sidelighting brought out the unusual shapes and distinctive form of the windows. Now the viewer is directed into the frame instead of all over the frame. I used a polariser to eliminate reflections in the windows, which emphasised the patterns.



This is a more successful shot of the MIT Stata Centre in Cambridge, Massachusetts, because of the tighter framing and different shooting angle



### Black & white

Some images are actually stronger when converted to black & white. By removing the colour from an image, the viewer only sees the design in the composition and isn't distracted by elements of colour. I used a 14mm focal length to utilise the converging lines of this Tube station.



### Polariser

Try using a polarising filter to really darken blue skies to increase the colour saturation, though this will depend on the angle to the sun you're shooting at. It will also remove reflections from reflective surfaces such as windows, making it a perfect piece of kit for architectural shots.



### Details

When we think of architecture we naturally think of looking at the building as a whole, but don't forget to pick out interesting details. Gaudí's striking Casa Milà 'La Pedrera' is a perfect example, with these chimneys telling you as much about the building as a wide shot.



# Passage across India

**Rupert Grey** has had many adventures, but his trip across India in a 1936 Rolls-Royce could well be his crowning glory, as **Oliver Atwell** discovers

**You've occupied so many roles in your lifetime, but you're a lawyer by trade. How do these disparate elements of your life slot together?** Right from the beginning, I decided that I wanted to run my own life and not be dictated to by the conventional attributes that go with jobs. I approached my life with a fairly clear vision of the role a career would play. After I left school, I lived in Canada where I worked as a lumberjack, cowboy and roughneck. I then took a law degree but afterwards actually spent the next ten years travelling and working abroad as a prospector and similar jobs. I returned to the UK from time to time, where I was able to complete my legal qualifications.

By my late 20s, I was qualified and married. Shortly after that, I left with Jan to join Operation Drake (a round-the-world voyage) as a project leader and photographer. I'm now a lawyer specialising in copyright law, something I fell into when I was 35. In fact, I used to work with *Amateur Photographer*.

**I understand this journey was to commemorate your 35th anniversary with your wife, Jan.**

It came into my head when I heard a story about a maharajah who had come to London in the 1930s and had bought a Rolls-Royce, because he'd heard they were the up-and-coming motor car. He wasn't treated very well by the dealers and when they asked him what he

wanted, he asked, 'How many models have you got in the showroom?' When they said 15, he said, 'Thank you, I'll have one of each.' When he got home, he was so angry he converted half of the cars into dustcarts.

I really liked the sound of the place. I wanted to go and see if it was true. In fact, it was.

**Where did you start and where did you end up?**

The journey ran from Mumbai to Bangladesh. The start was no trouble at all. We shipped the car over and met it there. We could travel through India at leisure with a six-month visa. We had a reasonably clear idea of where we wanted to go, but we didn't have a fixed schedule. I researched the journey and where we might stay. I'd email ahead and let them know we'd be there between so-and-so a time.

However, at the climax of journey, as we were about to enter Bangladesh, we ran into trouble – they wouldn't let our car in. We had to travel to Dhaka and get special permission from the Minister of Finance. That meant we could eventually enter Bangladesh for the Chobi Mela photography festival, where I have been teaching copyright to photographers for around a decade. Then it was back up to Mumbai via the south of India. We went full circle.

**How did the car hold up on that kind of journey? Was there a lot of maintenance?** The Rolls is a beautiful piece of engineering. In fact, it's my

main car in Sussex. We inherited it from my father in 1982. It's a practical car, a little heavy on fuel, but very reliable. That said, the headlights aren't great, which was a nightmare in India.

It's a very straightforward engine. We reconditioned the engine and strengthened the springs just before we left for India, using all original parts. In India, we were hitting potholes at 50 miles an hour. A modern car would have completely fallen apart, but not this one.

**Is it true you featured in a film production during your journey?**

In one part of our journey, we got to Majuli Island, where we'd planned to take the car up the Brahmaputra river. But when we arrived, there was no boat to be found. Then a gentleman called Bhaskar came up to me as he had heard we were featured in the local news. He was making a film and needed an Englishman. I realised that he'd probably know where there was a boat. The deal was that I'd appear in his film and, in return, I'd get a boat for five days and a lot of fuel. I ended up playing the governor of Assam.

Then it turned out that this gentleman was the chief of police for the whole of Assam. He'd taken a six-month sabbatical to make a film. We did a day's worth of filming and then he gave us a police escort across the island to the boat.

**I hear Skira are soon to publish your book of images.**

I took some shots on digital but also took 120 of rolls of FP4 film on a Nikon F2, all of which I've printed. I have my own darkroom, so I'm going through them all now and picking out the best shots for a book and exhibition.



**Rupert Grey** has occupied many roles in his lifetime, but is currently a lawyer working at Swan Turton in London. His technical expertise and understanding of the trade in images, coupled with his specialist knowledge of the complex legal issues professional photographers have to contend with, underpin his legal practice. He continues to go on expeditions, print photographs in his darkroom, and practice law. [www.rupertgrey.co.uk](http://www.rupertgrey.co.uk)



1



4



6

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2



3



5

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**1** The Rolls-Royce outside the doors of the Durbah Hall in the grounds of the Diggi Palace in Jaipur

**2** The starter button packed up early on, so Rupert pressed together the plates in the starter switch to get the engine going. He developed a technique for doing it by sleight of hand, which impressed onlookers

**3** Wine glasses, a 44-gallon barrel of diesel and a pineapple. Possibly the three most important ingredients on the boat as they travelled upstream toward India's north-east frontier with China

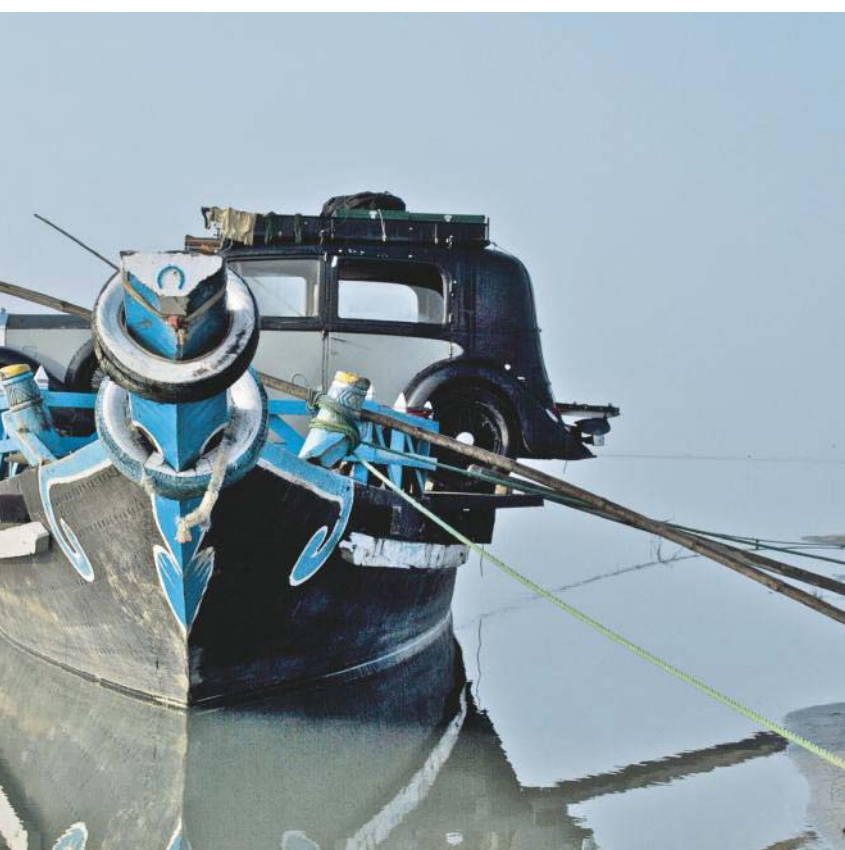
**4** The man who serves tea at the tea stall near the

ferry on the banks of the Buriganga in Bangladesh

**5** Jan and Rupert Grey at Narayan Niwas Castle in Rajasthan, about three weeks into their six-month journey. Four centuries old and little changed, it has been in the hands of the same family since the days of the Mughal Empire

**6** The Greys and their Canadian friends, the McGarveys, took passage up the Brahmaputra River for five days. They slept on deck

**7** On river journeys, the car's boot served Rupert as an agreeable but uncomfortable armchair



7

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## LETTER OF THE WEEK

### Where's the Canon 1Ds?

Having waited with bated breath for WH Smiths to open at Liverpool Street station last Tuesday, imagine my disappointment on reading the much-awaited article on second-hand full-frame DSLRs, to find that you hadn't included my beloved Canon EOS-1Ds Mark II. I bought mine in Glasgow, together with three L-series lenses for £2,400. It was 16.7 million pixels, detailed raw files, and a weight I revel in. My wife doesn't believe me but it was a bargain. The cameras you selected were no doubt worthy, but this omission was a mistake. This work of art can be had for as little as £400 now. I have yet to see anything on the second-hand market to replace it. I am amazed that you publish an addictive read every week. Keep it up. **Devastated, Kent**

**You did well to get the camera and three lenses for that price. You can show this to your wife if it helps your cause, and you can tell her you have a 16GB memory card to add to the tally!**

**We thought long and hard about the cameras to include in the article, and sadly we could only pick three. Choosing which Canon DSLR to feature was difficult and the discussion went back and forth, but the EOS 5D Mark I just edged it on the grounds that we were trying to keep the article focused on cameras that were deemed as professional. On the plus side, there is indeed scope for us to do another article and feature the EOS-1Ds Mark II in the future – Richard Sibley, deputy editor**



## Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. [www.samsung.com](http://www.samsung.com)

## SAMSUNG

### Kodak Baby Hawkeye

The article by Professor Newman (AP 30 August) reminded me that even digital cameras can learn from the simple cameras of yesteryear. In the late 1930s, my mother bought me a Kodak Baby Hawkeye box camera giving eight images on a roll of 127 film. The film plane was curved in exactly the same way as the sensor shown in the article, and the camera remains

usable, subject to finding 127 film. Whether the curved film plane had any effect can perhaps be judged from the photograph attached.

**Dennis Davis, Devon**

**It seems that everything comes full circle – though quite when a fluorescent green shirt I purchased in the mid-'90s will come back in fashion, I don't know – Richard Sibley, deputy editor**

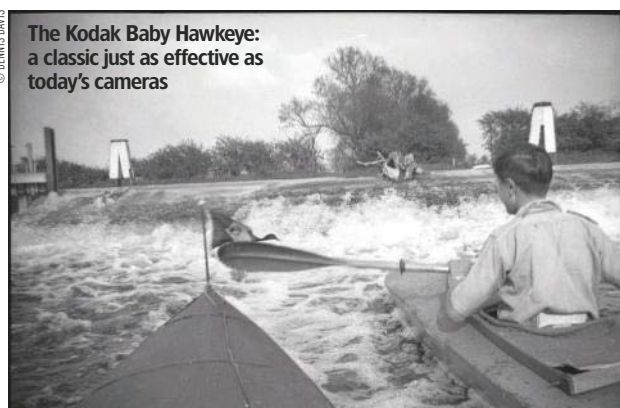
### Alpha 580 metering

I found your article on how to shoot the same subject again and again to get a different shot each time very amusing (AP 2 August). Not because Finn Hopson's shots of the pier weren't good – but rather because there's a far easier way to do it. Use a Sony Alpha 580 DSLR! The deplorable metering can guarantee a different shot every time.

Perhaps someone could tell me why Sony charges £140 to recalibrate the metering and test it when the company has told me that it wouldn't actually guarantee to fix inaccuracies! Money well spent, eh? My Nikon Coolpix S9100 cost me £129 from Tesco of all places, and its metering is accurate. **Nik Watt, Edinburgh**

**Each to their own with regards to your comments on Finn Hopson's images. Occasionally we do come across cameras that have**

© DENNIS DAVIS





very variable metering when we test them, which obviously isn't ideal. However, it should be noted that different metering systems work in different ways, with some only requiring a slight change in light or composition to render a scene differently.

If you find your camera meters differently from shot to shot, it is first worth checking that exposure bracketing isn't switched on. Some metering systems are also linked to the AF point in use, so a slight shift in the composition of the scene can make a big difference – **Richard Sibley, deputy editor**

## Hold the ads!

I'm a very regular reader and purchaser of AP, but sorry to say I have to have a little whine: 40% of the pages are advertisements. Can't we have a few more articles? I understand it's a business, but you are fast becoming an ad-based mag with a few articles thrown in. I may have to change to a monthly photo mag, so I can stop wasting time weekly flicking past these ads.

**Craig, Kent**

You are right that it is a business and the adverts are a vital part in helping us to produce AP, in the same way

that television adverts fund TV shows.

If you are a regular reader of AP, you will have noticed that there has been no recent change in the proportion given over to advertising. In fact, it is far less than it was many years ago when lots of photographers would view AP to browse the adverts. The adverts enable us to produce a magazine featuring the latest news and world-renowned photographers on a weekly basis – **Richard Sibley, deputy editor**

## Photo clichés

I note that two letters, *Public enemy number one* and *No more ARAT photos* (AP 6 September) don't exactly make the same points, yet are written in the much the same vein.

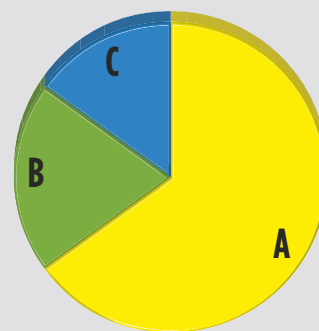
In the first, Peter pleads for 'no more misty seas and waterfalls'. While these are very clichéd, they sometimes produce very appealing images. These are not the only clichéd photos we see in competitions, as over and over again we see heavily oversaturated colour digital images and similar overcontrasted black & white digital images. These seem to be the standard in many competitions (AP competitions included). It seems that, unless

the image is as overprocessed as these, then the images don't get a look in, attractive as many are (I emphasise 'digital images', as I would never put Ansel Adams in this category).

In Stefan's ARAT letter, he pleads that we should not try and replicate arty shots done by others. Why not? I went to Lindisfarne and specifically took one or two shots similar to the disqualified 'winner' of the upturned herring boats and castle shot in the Landscape Photographer of the Year some while back. I printed my black & white version to hang on the wall. It is virtually impossible to replicate any landscape shot exactly. Yes, there are plenty of stunning alternative views, thankfully, but why not incorporate similar views taken before – they can be inspirational. As in other arts, music for one, rarely is anything in its entirety 'original'.

**Barry Lowe, Shropshire**

**Hear, hear, Barry! As I wrote in my reply, photography is whatever you want to get from it. I don't have a problem with digitally edited images at all, but do agree that there are many photographers who should turn that saturation slider down – Richard Sibley, deputy editor**



## In AP 30 August, we asked...

Would you ever consider upgrading to a new camera if the resolution was the same?

## You answered...

<b>A</b> Yes, other features are more important	65%
<b>B</b> No, I would want extra resolution each time I buy a new camera	20%
<b>C</b> I'm not sure	15%

## What you said

'Yes, but it would be a film camera. If art is the aim, then this may not be so silly as it sounds'

'It depends on the age of the current camera. If the camera was starting to show its age, then yes. But it would require faster shutter speeds'

'I did, knocking on for two years ago. Very happy with it, indeed'

'If the upgrades were done for other features, such as control ergonomics and 100% viewfinder'

**Join the debate on the AP forum**

## This week we ask

Are you impressed or appalled at the idea of using 4K video for stills photography?

**Vote online** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Guess the date



**Win!** Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to [www.facebook.com/Amateur.photographer.magazine](http://www.facebook.com/Amateur.photographer.magazine). Forum members can also enter via the Forum.



The 30 August issue's cover was from 28 April 1937. The winner is Michael Harris from Lanarkshire, who was the first correct entry drawn out of the hat

## In next week's issue On sale Tuesday 23 September



## Olympus OM-D E-M1 in the field

Michael Topham takes the E-M1 on a trip around the Isle of Wight, on a yacht during a Cowes Week race

## Sony Alpha 5100

Sony's latest enthusiast 24-million-pixel CSC gets put through the AP lab test

## APOY round 6

We reveal the winners of the Macro round of Amateur Photographer of the Year 2014

## Wildlife wonders

With the release of a major new retrospective book of his work, we look at Art Wolfe's amazing wildlife and conservation images



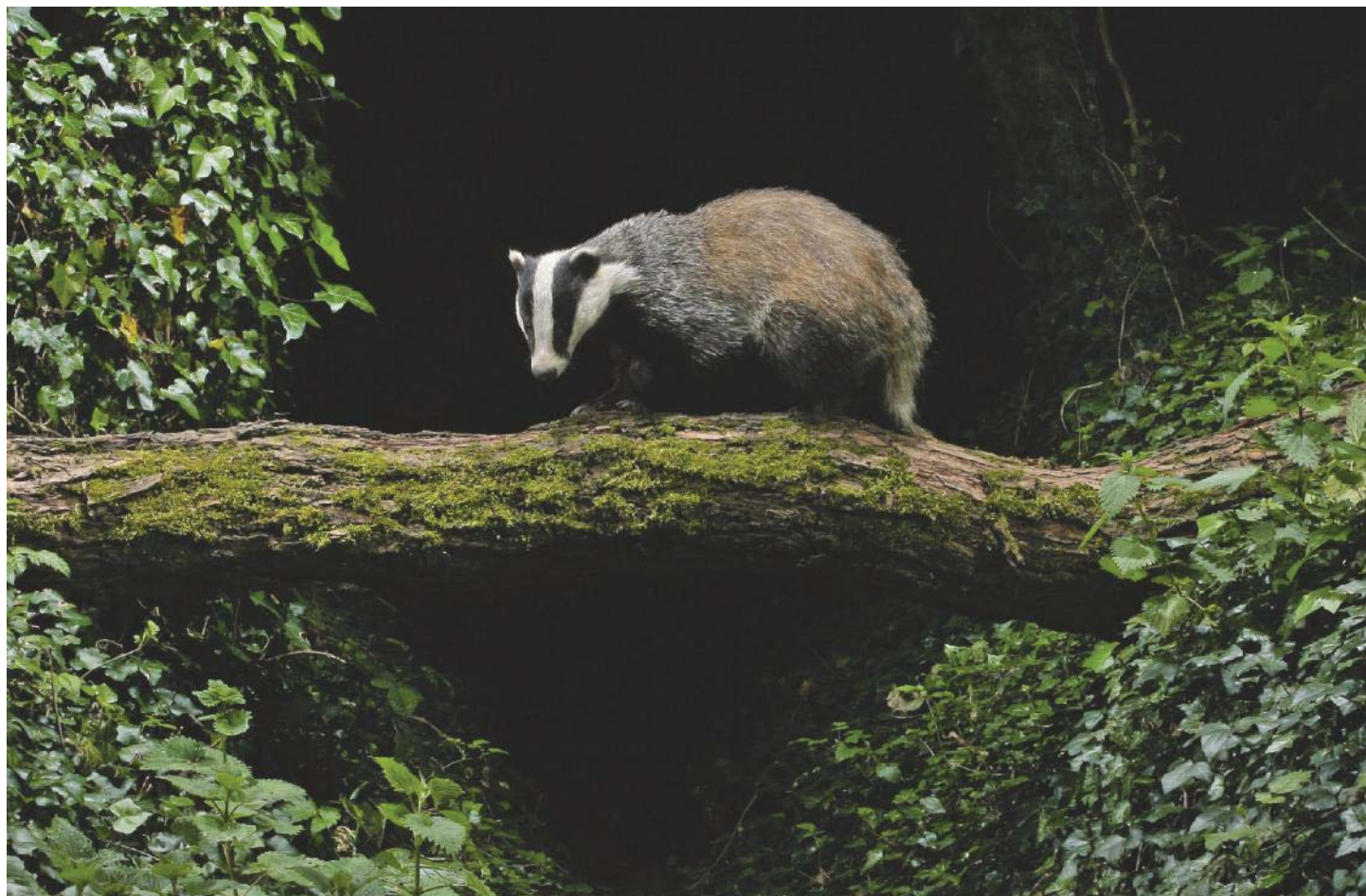
# Into the wild

AP takes a look at some of the most exciting nature images from this year's **British Wildlife Photography Awards**

## **Animal Portraits - Highly Commended** **Russell Savory** Brock over Brook

✓ 'It was thanks to the wildlife photographer Andy Webb that I was able to visit this badger set and attempt to capture these shy animals. I watched the badgers over a period of time and managed to establish

their nocturnal routes after they emerged soon after dusk. Once I knew their habits, I went ahead and set up a small screen hide with a remote camera operating on infrared and three flashlights.'



© RUSSELL SAVORY





© MARK SMITH

## Animal Behaviour - Highly Commended Mark Smith

### Sibling Rivalry

◀ 'This street receives more than its fair share of discarded food from nearby takeaways. On this particular evening, a half-eaten box of chips had been discarded in the street so I decided to set up there. Once it had quietened down, two cubs emerged from the den. This was the first time I witnessed the female start to see her brother as direct competition and drive him away. A week later, he had gone.'

## Animal Behaviour - Highly Commended Izzy Standbridge

### I Wanna Hold Your Hand

✔ 'The starlings were bickering over food all the time during the winter. I spent many happy hours trying to capture just two of them mid-battle. It wasn't easy, as they would rise high in the air very quickly each time a fight broke out, but I managed to get a few in the frame. I was in a hide I built at the bottom of my garden.'

## Hidden Britain - Winner Susie Hewitt

### Window Gnat

✔ 'I was on the phone to my boyfriend at the time and hung up on him to photograph this gnat, which I had noticed was wonderfully silhouetted against the sky, as it stood on the door bar of my conservatory. I didn't even have to leave my house for this one but I did have to stand on a chair to try to get the angle level. It flew away moments later.'



© SUSIE HEWITT

© IZZY STANDBRIDGE





## Animal Portraits - Highly Commended Andrew Mason

### Red Kites

✓ 'I visited the Red Kite Feeding Station and Rehabilitation Centre at Gigrin Farm on a cold and overcast winter's day. With the sky being white and the snow on the ground acting as a natural reflector, I was able to photograph the birds against a white background as they flew around the centre. This image shows two of them passing in flight.'

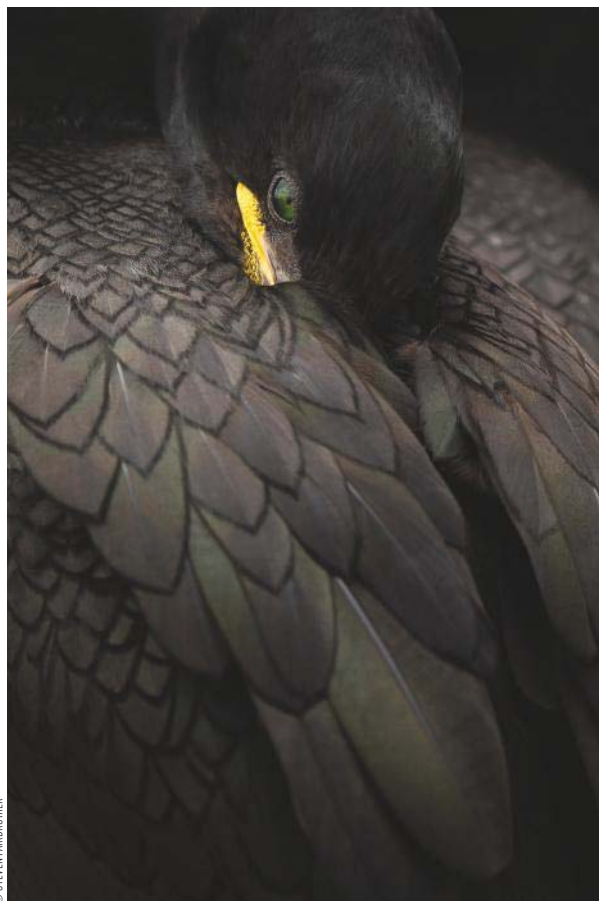


© ANDREW MASON

## Animal Portraits - Winner Steven Fairbrother

### ▶ Shag Resting

✓ 'It's always a thrill to get so close to a wild bird and it's hard to believe that any animal, bird or otherwise, on the Farnes is able to rest with all the frantic activity and noise that the breeding season brings.'



© STEVEN FAIRBROTHER

## Animal Behaviour - Highly Commended

### ✓ Dave Bartlett Mr Unpopular

✓ 'I was watching the high-tide knot roost in the gravel pits at Snettisham hoping for a mass take-off, which never happened. A number of oystercatchers were around the periphery of the knot flock, but I spotted this particular bird in among them, being given a wide berth – it didn't look very popular.'



© DAVE BARTLETT





© ALEXANDER MUSTARD

## British Nature in Black & White - Winner

### Alexander Mustard

#### Blue on Black

‘I wanted to capture the elegant, sinuous shape of this blue shark as it cruised effortlessly through the ocean. The blue sharks of the north Atlantic are one population and regularly cross the ocean between the USA and Europe. This angle shows the efficiency of their streamlined bodies for travelling such distances through water.’

## Wild Woods - Highly Commended

### Simon Phillpotts

#### Forest Flyer

‘I have always admired red squirrels for their athleticism and courage when leaping between trees 60 feet or more above the ground. Having watched and photographed the squirrels jumping to a feeding station for some time, I decided to change the perspective and use a fisheye lens pointing skywards. The intention was to give an idea of what one of these fearless canopy leaps might look like from below, while also showing the squirrels’ forest realm.’

© SIMON PHILLPOTTS



© KAY REEVE

## British Nature in Black & White - Highly Commended

### Kay Reeve

#### Lines in Nature

‘A specimen from my garden moth trap. I enjoyed the pattern of lines made by the moth on the leaf and converted to monochrome to give the appearance of night-time, when the moth is active.’





© RICHARD SHUCKSMITH

## Coast and Marine - Highly Commended Richard Shucksmith

### ⬆ Gannet Bubbles

'Trying to capture a split-level shot of a diving gannet with gannets flying above proved challenging. There was a little bit of guesswork as I found it easier not to look through the viewfinder, but watch the scene before me and aim to fire the shutter as the gannet hit the water.'

## Animal Portraits - Highly Commended Peter Cairns Seal on Fire

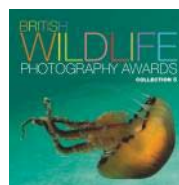
✓ 'As the natural light faded in Lerwick Harbour and the lights from the trawlers were reflected in the water like fire, I could immediately see the potential if and when a seal popped up in the right place. As I lay prone on kelp-covered rocks, this inquisitive bull came to check me out.'



© NEIL PHILLIPS



© PETER CAIRNS



The next British Wildlife Photography Awards competition will open in February 2015. Visit [www.bwpawards.org](http://www.bwpawards.org) for details. The *British Wildlife Photography Awards: Collection 5* is published by AA Publishing and is priced at £25

## Urban Wildlife - Highly Commended Neil Phillips

### ⬆ Red Fox in a Bin

'This vixen had worked out not just that there was food in the bin, but how to jump in and out of the narrow entrance. It was fascinating to watch as the sun went down one March evening in Essex.'





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## Photographica Auctions 2014 Express - 25 September Fine - 23 October



*Fine mahogany and brass cameras and lenses, sold for £4,120 in our last sale*

On 17 July, Special Auction Services realised more than £15,000 for cameras and images from the collection of The Earl of Lichfield, internationally renowned photographer. Our Express sale on 25 September includes a huge collection of cameras, lenses, repair stock and parts from a long-established shop – over 700 lots in all. Our Fine sale on 23 October includes a rare Nikon I, lenses by Dallmeyer, Taylor Hobson and Ross and a Gandolfi 10 x 8 outfit, as well as equipment by Leica, Rollei, Hasselblad, Alpa, Nikon, Zeiss and many others – over 300 lots in all.

We are currently taking in consignments for our upcoming auctions and are now the largest camera auction house in the United Kingdom. For our recent sales we have travelled all over the country collecting cameras and photographs of all types and values, which we sell to buyers around the world.

For further information, or to get a valuation, please contact Jonathan Brown or Hugo Marsh on:  
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## Andrew Sanderson

Andrew Sanderson is a highly respected photographer, printer and teacher working exclusively with analogue methods and materials. He runs workshops on many techniques. [www.andrewsanderson.com](http://www.andrewsanderson.com)

## FILM CHOICE

OF THE conventional films, there are still quite a number on sale, ranging in sensitivity from ISO 25 right up to ISO 3200. Some people love the grain of a fast 35mm film, but others try to use films and developers that keep grain so small it's almost invisible on a normal-sized print. There isn't the space here to cover every single film on the market, so I'll do a quick summary and give my views on some of the many I have tried, and how I think they perform.







# Returning to **film**

Fancy shooting things old-style? Film might surprise you with its creative possibilities. **Andrew Sanderson** explains the basics, in the first of a three-part series

**B**lack & white photography is becoming more and more appreciated. After all, some of the most amazing pictures from the history of photography were taken on film (or glass plates) and there are still thousands of dedicated film users around today. Why is that? Why should you consider using it again? And if you've never loaded a roll of film into a camera, why should you start now?

I believe b&w film can be an amazingly creative and rewarding medium. It can be frustrating when things don't turn out as planned, but this is usually down to poorly thought-out methods. If you can get over the odd disappointment, making mistakes can sharpen your wits and improve your

photography very quickly. It doesn't have to be an expensive exercise either. There are countless second-hand and new film cameras still on the market, and young entrepreneurs are even now setting up businesses based on analogue equipment and methods. There is a wonderful second-hand film camera shop in Leeds, run by two young guys, which is stuffed with beautiful old film cameras (check out [www.wycameras.com](http://www.wycameras.com)).

You only have to look at the popularity of the Holga camera, the Lomo and the revival of some of the Polaroid films by The Impossible Project to see that film is still viable, popular and cool. And just consider the sheer number of apps and plug-in filters that mimic film effects. So why not try the

real thing if you haven't before? Some basic film cameras such as Zenit and Praktica are probably cheaper to buy than the software available to fake the results they create!

Film cameras are a joy to hold and to use. They feel properly made – beautiful, well-engineered objects. When you press the shutter, the camera fires immediately without lag or delay. If you are using a fully manual camera that doesn't rely on any form of battery, you don't have to carry spare batteries around, or hard drives to back up your pictures. And once your images are processed as negatives, you will have them for life. No crashing, accidental deletion, or software incompatibility issues. The negatives will still be printable for hundreds of years. ➤

## 1 Low-sensitivity films

THE SLOWEST films currently available are specialist types that need careful processing and are designed to give the greatest detail and the finest grain. There are a number on the market with speeds that range from ISO 3–25 depending on how they are developed: ADOX CMS 20 II, Gigabitfilm, Kodak Technical Pan and Rollei ATP 1.1 Technical Pan.

The next up in the speed ratings are the ISO 50 films, though Ilford PAN F is the only one currently available. To get the best out of them, I would advise processing soon after the film is finished, but you can expect smooth tonality and very fine grain.



Slow, fine-grained films are ideal for detail and smooth highlights

ALL IMAGES © ANDREW SANDERSON



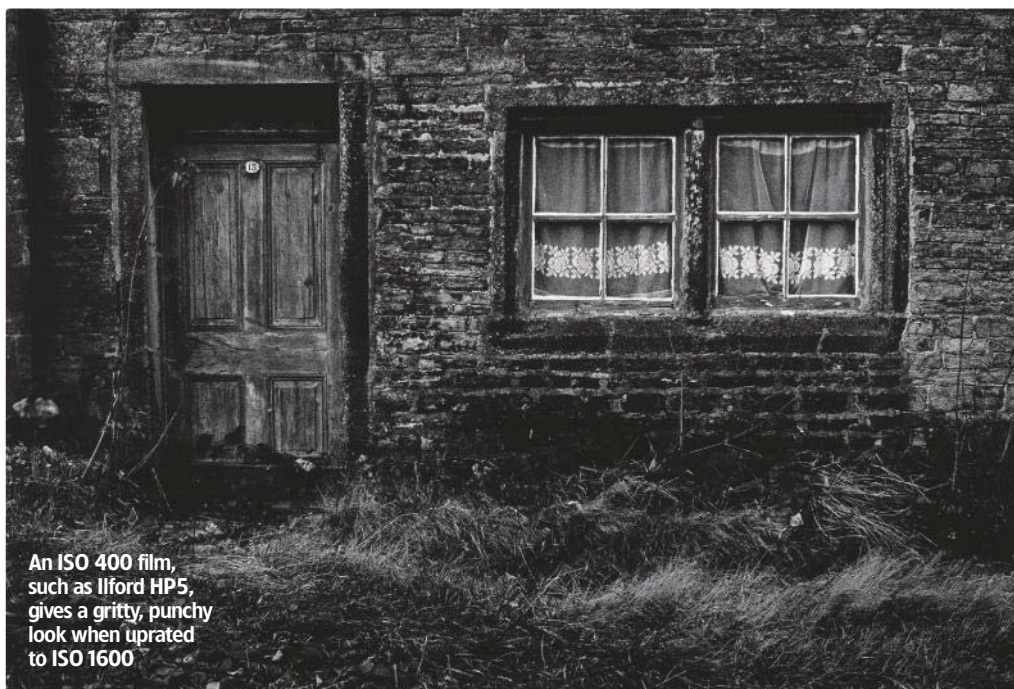
## 2 Fast films

ISO 400 films were once considered fast, and a lot of press photography was shot on them. If you are after a slightly grainy look, these will provide it. They are not as grainy as they used to be due to advances in film manufacture, but the grain is still visible. These are good general-purpose films and excellent for street photography. Ilford HP5 Plus, Ilford Delta 400, Kodak Tri-X, Kodak T-Max 400, Fomapan 400, and Kentmere 400 are all worth looking at.

There are a couple of ISO 400-speed films that have a much finer grain structure (strictly speaking, a dye image), but they need to be processed using the same chemicals as colour negative film. This C-41 process is used by all high-street minilabs, making it incredibly easy to get this type of film developed.

The films are known as chromogenic films and there are currently three on the market that I know about: Ilford XP2, Kodak BW400CN (just now discontinued) and Fujifilm Neopan 400 CN. All are rated at ISO 400, but I would suggest you set your meter's ISO to 320. This will overexpose each frame a tiny bit, but give you much better negatives. Don't tell the lab you've altered the speed; just get them to process it as normal.

Fast films today are between ISO 1600 and 3200. Fujifilm Neopan 1600 has been discontinued, but you may find the odd roll online. Some photographers love it, but I found it a bit too contrasty. Ilford's Delta 3200 is a good all-rounder: it can be rated at speeds between ISO 800 and 3200, though it's claimed it can be rated much higher. You are welcome to try this, but don't expect much printable detail on the negative. My own preference is to rate it at ISO 1600 and process it for the appropriate time, as this gives a good tonality and superb grain. Kodak made one the same speed for a while, but I believe it has been discontinued.



An ISO 400 film, such as Ilford HP5, gives a gritty, punchy look when uprated to ISO 1600

## 3 Middle-range films

DIFFERENT photographers have their preferences, but the quality is good with all of these types. Processed in the correct developer, they will still give you fine grain and smooth tonality, but not as fine as the previously mentioned films. Ilford FP4 Plus, Ilford Delta 100, Fomapan 100 Classic, Fujifilm Neopan 100 Acros, Kentmere 100, Kodak T-Max 100 and Rollei Blackbird 100 – I haven't tried them all, but I know that FP4, Delta 100 and T-Max 100 all produce beautiful negatives.



Fine-grained films give a creamy quality to the lighter tones in an image, such as the sky here



True infrared films give snowy white foliage in sunlight.

## 4 Specialist films

THERE are a few unusual films that fall outside of the normal range listed so far. There are infrared and pseudo-infrared films such as Ilford SFX, as well as oddities like Ortho film. This will give you different tonality to ordinary (panchromatic) films, since it is mainly blue-sensitive. This means skies are rendered oddly and skin tones come out much darker. It can, however, be loaded and processed under red safelight rather than total darkness.

So that's my quick rundown on film. Go out and shoot some and enjoy the challenge it provides. Film imposes a discipline that will sharpen your wits. In the next article, I'll be explaining how to process a film yourself.

### USEFUL CONTACTS

For more information on available black & white films, take a look at the links below:  
[www.adox.de](http://www.adox.de), [www.gigabitfilm.de](http://www.gigabitfilm.de),  
[www.rolleifilm.com](http://www.rolleifilm.com), [www.ilfordphoto.com](http://www.ilfordphoto.com),  
[www.foma.cz](http://www.foma.cz), [www.fujifilm.co.uk](http://www.fujifilm.co.uk),  
[www.kentmere.co.uk](http://www.kentmere.co.uk), [www.silverprint.co.uk](http://www.silverprint.co.uk)

Next month, Andrew looks at film processing and developing



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Nikon D810+MB-D12 Grip Kit.....	£2,949.00
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Nikon D800E+MB-D12 Grip Kit.....	£2,530.00
Nikon D800E+AF-S 14-24mm f/2.8G ED Nikkor.....	£3,549.00
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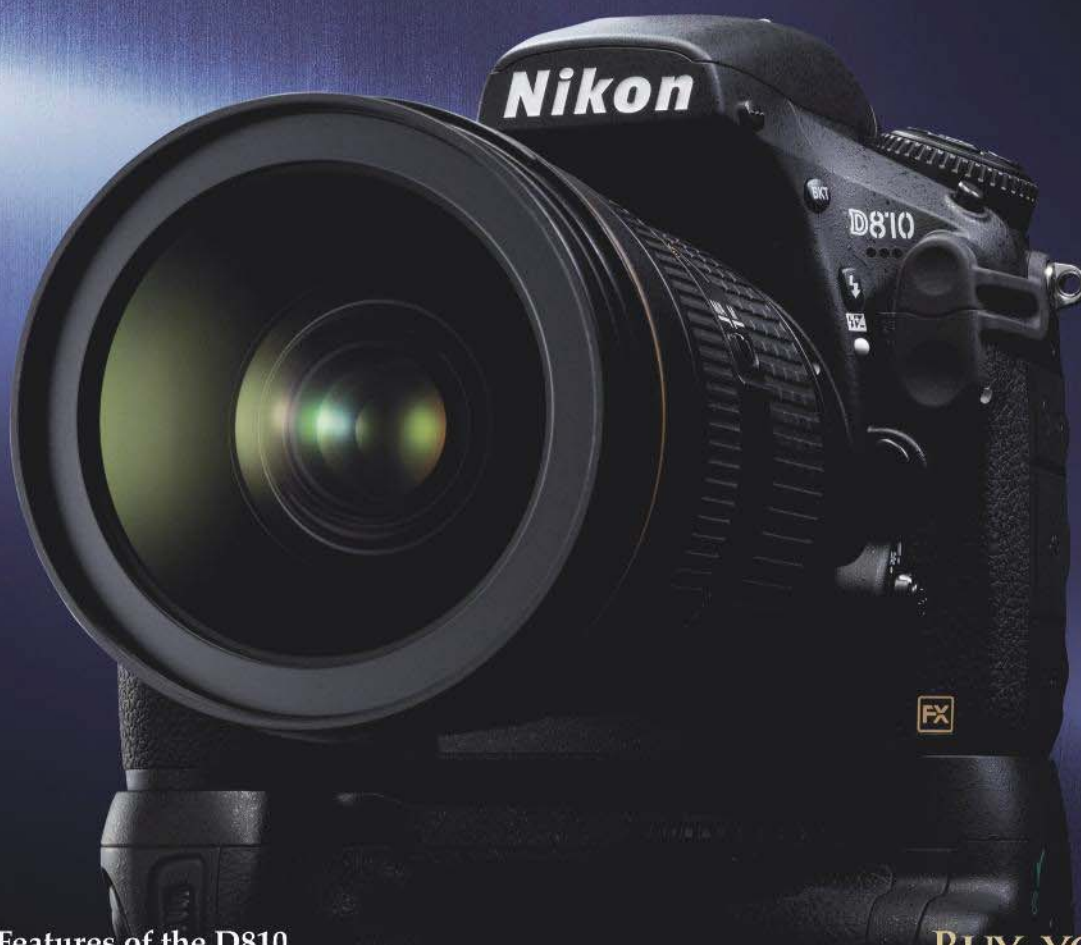
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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



## David Taylor, Basingstoke



David has been interested in photography since he was at school. His first camera was a Rollei B35 compact but he soon upgraded to an Olympus OM10. He recently upgraded again, this time to an Olympus OM-D EM-5. His photography focuses primarily on a variety of different landscapes. In the near future, David intends to invest in some ND filters in order to achieve the correct exposures for the sky in his images. He has also recently constructed a DIY tilt-shift lens.

### Monk Sherborne

**1** David has chosen the tree on the left-hand side as a subject that acts as foreground interest against the early morning mist. Olympus OM-D E-M5, 12-50mm, 1/320sec at f/5, ISO 200, monopod

### Malshanger

**2** While the setting itself is beautiful, the true key feature of this striking image is the beautiful golden sunlight on the sides of many of the sheep. Olympus OM-D E-M5, 50mm, 1/160sec at f/1.8, ISO 200





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**3**

**4**

**Railway Bridge**

**3** The November frost has caused the foreground to appear drained of colour, a stark contrast to the bank of yellow light straddling the horizon  
Olympus OM-D E-M5, 14mm, 1/50sec at f/8, ISO 3200

**Upper Wootton**

**4** There's just enough morning light breaking through the clouds to render the trees in the bottom half of the image as silhouettes  
Olympus OM-D E-M5, 45-200mm, 1/1000sec at f/4.7, ISO 200



### Airshow 1

**1** While shooting under overcast conditions may not be ideal, the dark sky here serves as the perfect backdrop to the vibrant colours of the plane  
Canon EOS-1Ds Mark III, 300mm, 1/5000sec at f/3.2, ISO 100



### Airshow 2

**2** The billowing cone of smoke acts as a perfect element to lead the viewer's eye through to the airborne subject  
Canon EOS-1Ds Mark III, 300mm, 1/5000sec at f/3.2, ISO 100



### Airshow 3

**3** Freezing the action by using such a fast shutter speed has captured the sense of speed and dynamism of the event  
Canon EOS-1Ds Mark III, 300mm, 1/4000sec at f/3.2, ISO 100







## Dave Hudson, Liverpool



Dave has been taking photographs for around 20 years and these days is particularly interested in sports pictures. 'I go to the rugby, touring cars, superbikes and point-to-point racing,' he says. 'Basically anything that improves my skill level. The airshow where these pictures were taken was a godsend. It was a great subject with great light.' Dave will soon try his hand at shooting ospreys and kingfishers, something he has never tackled before.

### Airshow 4

**4** It was necessary for Dave to shoot at such high shutter speeds as he was handholding his camera and hefty lens Canon EOS-1Ds Mark III, 300mm, 1/1250sec at f/6.3, ISO 100

### Airshow 5

**5** Dave has wisely waited until the plane is in just the right position for the sun's light to hit the aircraft's metallic body Canon EOS-1Ds Mark III, 300mm, 1/1250sec at f/6.3, ISO 100





# Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

**AFTER**



## Three little heads Alan Hinchliffe

Canon EOS 7D, 400mm, 1/640sec at f/5.6, ISO 160

The middle deer's head now sits on an intersection of thirds and the exposure has been reduced

I REALLY like the idea of this image and that Alan has positioned his subject well off-centre. It is too easy, especially in wildlife work, to place the subject right in the middle of the frame – usually because we are a little bowled over by the subject matter and forget we are trying to make creative images.

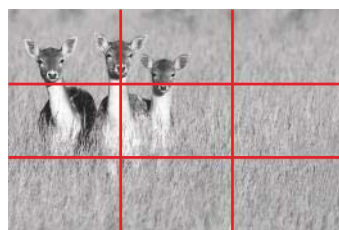
Placing these three close to the edge of the frame is eye-catching in its own right – even before we've seen their endearing faces. When we use the off-centre trick, though, we still have to think about proportions and placement, and the subject needs to find a comfortable spot in the frame.



**BEFORE**

Placing the deer top left of the frame is creative, but framing is a little tight

In Alan's composition, the trio are rather caught in the top-left quarter of the picture and feel proportionately too close to the edge and hanging in limbo. I've recomposed the content by cropping some of the bottom-



The rule of thirds sees the image divided into nine equal parts

right space so the middle deer's head and neck sit neatly on an intersection of thirds.

We don't have to strive slavishly to obey the rule of thirds in our work, but the rule is there to guide us and is genuinely useful – not in

every case, but very often.

Meanwhile, though Alan has taken manual control of white balance and exposure, the image has too much cyan and blue in it, and the exposure is a little bright so we lose detail on the neck of the deer.

My version is about  $\frac{2}{3}$ EV darker, and the white balance reflects a 'daylight' setting on the camera. White balance systems find it hard to judge light hue in scenes where there are dominant colours – such as the yellow grasses here – and they generally get it wrong. I always shoot with the 'daylight' setting, and so get what my eyes see.



**Win!** Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

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Picture  
of the  
week**Decisive moment** Bertrand Chombart

Nikon D800E, 24mm, 1/200sec at f/2.8, ISO 1600

I WOULDN'T want to be on the end of that left-handed jab, that's for sure, but Bertrand released the shutter at exactly the right moment and has caught the action brilliantly.

We can feel the power in the punch and appreciate the effort the boxer is putting into it

as he stretches out and leans his body into the blow. On the receiving end, we can see the motion blur of the man's head as it takes the shock, and the beads of sweat spin from his head like river water off a dog that's been in for a swim.



**BEFORE** **AFTER**  
A little less mid-tone contrast and the image looks less like an illustration and regains its realistic feel

Bertrand's angle has allowed him to include the watchful referee so we can see his expression, and while I might have been disturbed by the lighting gantry passing through the boxer's head, that it passes through both of their heads somehow links them and makes it acceptable.

The lighting is excellent too, and the direction demonstrates the muscle forms of the bodies while making them stand out well from the not-pitch-black background.

Perhaps Bertrand has introduced a little too much midtone contrast though, possibly via the Clarity slider in Camera Raw, and the tonal differences are a bit too crispy and harsh. I've just turned it back the other way to make the image more realistic and less like an illustration. It's a great picture though, and well worthy of my picture of the week award.

**Stag** Alan Bayes

Panasonic Lumix DMC-FZ150, 600mm, 1/250sec at f/5.2, ISO 200

THIS really is a handsome chap, with a fine set of antlers and posing very nicely for the camera. I'm a big fan of silhouettes, as they can demonstrate graphic shape and help us appreciate the lines we see every day but fail to recognise since we are usually distracted by detail. For a silhouette to work, though, we need a clear contrast between the subject and its background.

In Alan's photograph, the ears and the base of the stag's antlers stand out well because their background is quite light, but the action end of the antlers blends into the treeline, and the stag's body is rather too much the same tone as the shaded grasses behind it.

Also, the stag isn't quite dark enough. We can see an enticing amount of detail in its face, which makes us want to see more.

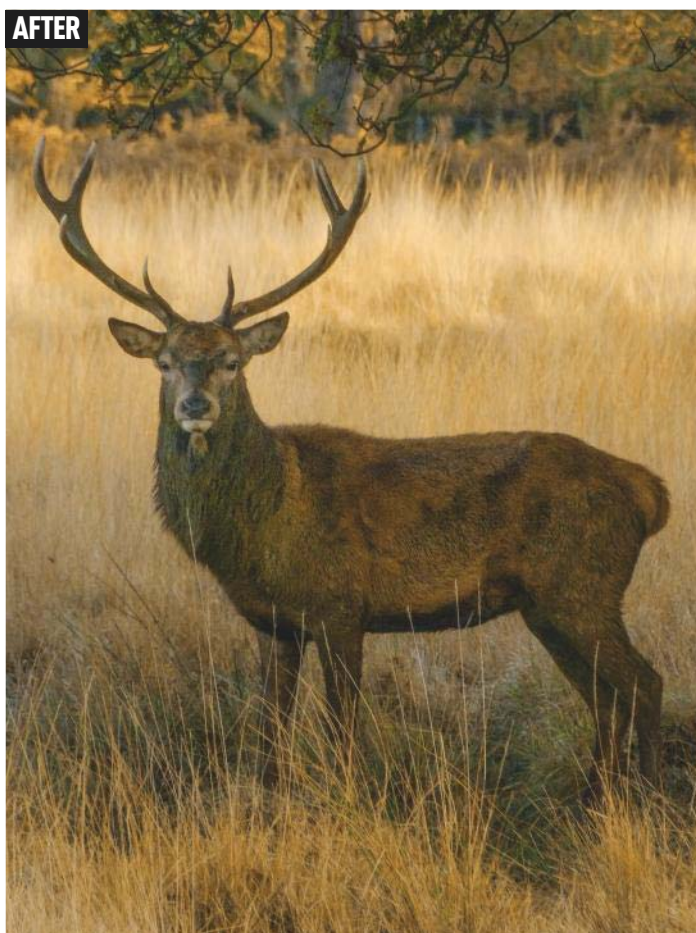
I think Alan could have made a better job of the scene had he decided to shoot it 'straight', getting the exposure right for the stag and allowing the background to go bright enough that the antlers



**BEFORE**  
Lightening the image means that now the stag's body and shape can be seen

would still stand out. I've tried to recreate what the image might have looked like with about 2½EV more light: the detail of the beast is now clear and his body shape is just as visible as it was in Alan's image – but the antlers are easier to see.

Had Alan found a higher shooting position, he might have been able to shift the antler points down into the brighter grass, but I wonder if there really is enough bright area in the scene to make the silhouette idea work well at all.



**Damien Demolder** is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people



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# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Manfrotto Travel Backpack

● £109.95 ● [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

**Jon Devo** finds plenty to like about this classy-looking, compact and comfortable bag

### At a glance

- Water-repellent, plus removable rain protector included
- Internal tripod compartment
- External tripod holder
- Space for 15in laptop

PART of Manfrotto's Advanced bag range, the Travel Backpack is ideal for photographers who need their essential shooting kit close by whenever they're on the move. Without being too bulky, this backpack manages to hold a good amount of photographic equipment, including a DSLR with lens attached, a flashgun, small accessories and up to two additional optics. With all of that kit inside, it's still possible to squeeze in a few personal items, as well as a laptop up to 15in in size, despite Manfrotto describing the bag as being only suitable for 13in laptops.

Meanwhile, a quick-access pocket makes it easy to grab your camera without fully opening the bag, and there's an internal tripod holder suitable for compact stands. The dividers inside can be removed and the bag can be used as a traditional backpack by adjusting the internal compartment divider.

### Verdict

With its professional-looking, modern design, the Travel Backpack doesn't immediately look like a camera bag. As a result, I'd feel comfortable using it whether taking pictures in the street or attending business meetings. There was enough storage to carry everything I needed for an average day's work, and I found it comfortable to wear even when fully loaded. For the travelling photographer, this is one of the most attractive backpacks I've come across.

### External tripod holder

The straps on the face of the backpack make it possible to secure a larger tripod. Positioned in the middle, it will maintain your centre of gravity.

### Rain cover

A detachable rain cover will give your kit extra protection against the elements, when walking or riding in adverse weather conditions.

### Tripod pocket

An extendable padded pocket on the right-hand side of the bag is perfect for storing travel tripods securely without adding too much extra bulk to the overall size of the bag.



**Amateur Photographer**  
Testbench  
**Recommended**  
★★★★

### ALSO CONSIDER

#### Lowepro Fastpack 350

£79, [www.lowepro.com](http://www.lowepro.com)

This is similar to the Manfrotto, offering a quick-access pocket and dedicated memory-card storage but slightly more laptop and lens space. Its understated design also means it doesn't call attention to the fact that you have photographic kit inside.



#### Think Tank StreetWalker HardDrive

£160, [www.thinktankphoto.com](http://www.thinktankphoto.com)

Larger than Manfrotto's Travel Backpack, the HardDrive is designed to carry a slightly broader range of kit. Inside it will hold a DSLR with a telephoto zoom lens attached, as well as four additional lenses and two flashguns.



#### Tamrac Expedition 5X

£129, [www.tamrac.com](http://www.tamrac.com)

The Tamrac is a more typical-looking camera bag, and while not huge, it holds a great deal of kit, including a DSLR with large telephoto lens attached, up to five extra lenses, a flashgun and a couple of small accessories. It is tough and water-resistant too.





## Out now

Expert reviews of the latest kit to look out for

### Techlink ReCharge 6000 Power and Wall Charger

● £60 ● [www.techlink.uk.com](http://www.techlink.uk.com)

GIVING you the best of both worlds, the ReCharge 6000 from Tech Link doubles up as a dual USB wall charger and a portable lithium-polymer power bank. The unit provides 6,000mAh capacity – enough to charge most smartphones three times, or a compact system camera that can be charged via USB.

Multi-voltage charging is also available via the unit's 2.1A and 1A USB ports. Being able to charge two devices simultaneously while it's plugged into the wall is particularly convenient, as you can grab it and continue charging your kit on the go if you're running late. The Techlink ReCharge 6000 comes in a smart case with a two-pin EU charger, as well as the UK standard three-pin plug, included. It takes a couple of hours for the ReCharge to fill up, and measuring 92 x 64 x 32mm and weighing 120g, it's not particularly portable. Other than that, this is a decent hybrid charging option that's worth a look. **Jon Devo**



Amateur  
Photographer  
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Recommended  
★★★★

### Lastolite Out of Focus Background

● £118

● [www.lastolite.co.uk](http://www.lastolite.co.uk)

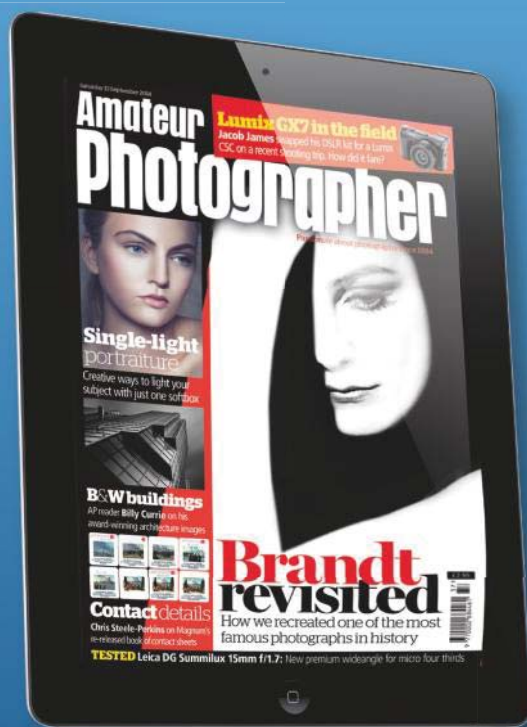
IF YOU have a home or studio set-up and, like me, are constantly seeking ways of adding more variation to your portrait shots, the Lastolite Out of Focus Backgrounds may be just the thing you're looking for. Measuring 1.5 x 1.2m and weighing 3kg, the double-sided backgrounds are large enough to shoot portraits from below the waist up with most adult models. If lit correctly, the results can be convincing, but you have to be cautious to try to replicate the type of lighting that the scenery portrayed in the background would create. If you don't take that into consideration, the results will look unnatural, so bear in mind that some experimentation is necessary to get the best results. When not in use, the background folds down into a bag measuring 65 x 65cm for easy portability. I like the idea, but once used a couple of times, you have the same issue you had when shooting on plain backgrounds – variety. **Jon Devo**



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# Why 4K?

It's tempting to dismiss 4K as a gimmick to sell more TVs, but it may just turn out to be a genuinely useful tool. AP investigates the potential of this exciting new medium

Photographers tend to be ambivalent about video. While the movie-recording capabilities of digital cameras have progressed at breakneck speed, many users have viewed the sprouting of little red record buttons on their cameras with suspicion, as if it were some sort of disease. This is quite understandable; in the film era, video cameras were entirely different devices, created more for enthusiasts than casual shooters. The two media are also distinctly different, both in terms of artistic vision and technical discipline.

It can be hard to believe now, but video only arrived on 'serious' cameras relatively recently. High definition (HD, 1280 x 720-pixel) video only started to appear in 2007, but mainly on point-and-shoot cameras. Then in September 2008, the Canon EOS 5D Mark II appeared with the ability to shoot full HD (1920 x 1080-pixel) video, and everything changed overnight.

The EOS 5D Mark II ushered in a new era of DSLR-based movie-making, with its unprecedented combination of low-light capability and shallow depth of field at an affordable price. Since its launch, few manufacturers have dared to produce an interchangeable-lens camera without video recording on board, and concerted efforts have been made to improve both cameras' usability in video mode, as well as the image quality of the footage. The introduction of 4K recording is the latest step along this path.

## What exactly is 4K?

Video recording formats have been beset by odd naming conventions, and you could be forgiven for

wondering what exactly '4K' means. It refers to a group of video recording standards that all have approximately 4000 pixels' horizontal resolution. This contrasts with previous HD and full HD formats, which were labelled with their vertical resolutions (720 and 1080 pixels respectively).

The most common 4K format is ultra-high-definition television (UHDTV), which has a 16:9 aspect ratio, 3840 x 2160-pixel image. This is double the resolution of the previous full HD format, both vertically and horizontally, which means four times as many pixels are used for each frame. The UHDTV format hasn't really taken off yet as a consumer medium, because there are relatively few TV sets that can show this much detail, and crucially,

no programmes are broadcast in 4K. This means it can be easily dismissed as an impractical gimmick, but for photographers this might just be a mistake.

The key point lies in the resolution – a 4K frame contains 8 million pixels. This is in a 16:9 aspect ratio, but a 3:2 crop still has almost 7 million pixels, which is easily sufficient resolution to make a nice 12 x 8in print. Just as importantly, current cameras can capture at this resolution at 25 frames per second, and keep recording for tens of minutes at a time. Suddenly this gives stills photographers a completely new tool – the ability to shoot in high resolution, at high frame rates, for extended lengths of time, and extract key frames specifically for use as still images.

For a certain type of purist this probably sounds like heresy – it's pretty much the complete opposite of what Henri Cartier-Bresson famously labelled the 'decisive moment'. Instead of relying on skill and judgement to capture fleeting moments, photographers can just leave their camera recording and come back later to find the right shot. Surely this is just cheating?

Well yes, maybe, but really it's just another tool in the box. Certain



4K video recording has just started to appear on mainstream stills cameras, the most affordable being the £750 Panasonic Lumix DMC-FZ1000

## Practicalities of shooting 4K video for stills

If you're going to shoot 4K with a view to capturing stills, there are a few points you need to bear in mind

### File sizes

Video takes up a lot of space, although clever encoding means that it's more efficient than shooting an equivalent number of JPEG stills. For example, the Panasonic Lumix DMC-GH4 records 4K at a bit-rate of 100Mbit/sec, which means that 10secs of footage take up 125MB of disk space. This is about the same as six raw files, 17 full-resolution JPEGs, or 35 8-million-pixel JPEGs. But it contains no fewer than 250 individual frames.

### No raw

Probably the biggest block is the inability to record raw files. Instead, video is more akin to dealing with JPEG, so it's important to ensure that your exposure and white balance are accurate while shooting. The Sony Alpha 7S has a special 'S Log2 Gamma' mode, which retains as much dynamic range and colour information as possible for further processing.

### Editing

If you've shot a couple of minutes of footage, you then have to go

back through it all to extract individual frames to use as stills. This can be a real chore, although it does mean you should usually be able to pick out the 'perfect' frame.

### Image quality

It should be pretty much a given that an 8-million-pixel frame from a video won't look as good as a carefully processed, full-resolution raw file. What really matters, though, is whether it's sufficiently good for the job in hand.



**'A 3:2 crop of a 4K frame has almost 7 million pixels, which is easily sufficient resolution to make a nice 12 x 8in print'**

kinds of action are notoriously difficult to nail down: the impact of bat on ball, the unpredictable movements of wildlife, the fleeting smile on a model's face. With all these, recording in 4K potentially gives the best possible chance of catching the perfect moment.

Currently only a handful of stills cameras can record 4K video. The Panasonic Lumix DMC-GH4 is a micro four thirds compact system camera, and costs around £1,300 body only. The £2,000 Sony Alpha 7S has a 12-million-pixel, full-frame sensor, but needs an additional external recorder to shoot 4K. Most accessible, though, is the Panasonic Lumix DMC-FZ1000, an all-in-one bridge camera with a 20-million-pixel, 1in-type sensor and huge 25-400mm equivalent zoom range, which brings 4K recording for just £750. We fully expect to see more 4K-capable models go on sale later this year.

Intrigued by the potential of 4K video, we decided to put it to the test in a pretty demanding fashion – by using it to shoot the front cover image for *AP*. If the format is capable of producing images that we're happy to use to sell the magazine on a news-stand, we think photographers should take notice.

We shot in both the controlled environment of our photographic studio, and out and about around London. We also tried shooting wildlife to find out the advantages and pitfalls. You can read our practical experiences on the following pages.







# 4K video for studio portraits

**Andrew Sydenham** shoots 4K video for the first time in our AP studio. With a brief to produce still images for editorial and cover usage, he tells the story of a very different photo session, assisted by model Barnsey

I'M PRETTY comfortable shooting products and people in studio and on location, but I'm rarely involved in video photography. My primary concern was to achieve a level of continuous lighting to capture movement in a way I'm used to with studio electronic flash. This meant using a shutter speed sufficient to freeze movement, and an ISO setting low enough to ensure no intrusive colour noise.

I used two daylight-balanced Photon Beard Highlight lamps, which gave me a reading of 1,500Lx at 3m. Sufficiently bright and comfortably cool-operating compared to tungsten, they lit a standard white Colorama background surrounded by four polystyrene reflectors.

This gave me even illumination over a larger area than usual for full-length fashion photography.

The set was large enough to direct our model through step, walk and turn movements, as well as standard poses.

There was a general buzz of excitement in the studio, as we were well aware that we were among the first editorial teams anywhere to attempt shooting a cover taking still images from 4K video footage. With the Lumix GH4 recording video, I was able to walk away from the camera to observe and direct our model from different angles, trying to predict how the flow of movement from one pose to another would break down into still frames. Each 2–3min video recording seemed much more concentrated and frenetic than a series of still frames in a standard shoot, as each turn and movement was directed to minute degrees.

After reviewing the first takes and

extracting a number of single images, it was obvious how perfectly selective we could be, with each pose divided into many segments. The decisive moment and perfect look definitively captured, all we had to do was search for it in the editing software. The quality of the 8-million-pixel still images was impressive and even when the model's movement was too fast for the shutter to freeze, the images had a lovely edgy editorial feel to them. My feeling is that a shorter shooting time for each perfect shot is now a real possibility, as long as you don't generate so much material that editing time negates time saved in shooting.

## Conclusion

As a jobbing photographer, I wouldn't attempt to shoot regularly



**One major difference between shooting video and stills in the studio is the need to use continuous lighting rather than flash**

in this way without an assistant editing the material in real-time. This process is time-consuming and requires a level of competence in video editing software that is not a part of most photographers' skill set. Where this approach would be most useful is recording an event or moment in time where you're not going to get a second chance, such as wedding and news photography.

In a situation where you have a very brief sitting arranged, for example, even the shortest engagement with your subject will result in many usable still images. Inevitably, 8-million-pixel files shot at ISO 1600 are not going to satisfy all current requirements, but the next-generation 8K and beyond are bound to influence the way all types of still images are captured in the future.



IN-CAMERA JPEG



FRAME FROM 4K



IN-CAMERA JPEG



Image quality from a 4K frame isn't going to match a full-resolution still, but the difference in print may be smaller than you'd think

FRAME FROM 4K



# Shooting 4K on location

**Phil Hall** explores the potential in using 4K video for a location shoot to see how it compares to stills

I MUST admit, I rarely shoot video. I've just never felt the urge to hit the red record button and have always considered myself a stills photographer first and foremost. The idea, then, of pulling stills from ultra high-quality video footage was a little disconcerting for me at first, but at the same time I didn't want to dismiss it before I'd even tried.

I approached the portrait shoot just as I would approach a still shoot. Using the Panasonic Lumix DMC-GH4, I partnered it with the rather lovely Leica Nocticon 42.5mm f/1.2. Delivering a 35mm focal length equivalent of 85mm, this moderate telephoto is made for portraits, producing a lovely creamy bokeh for pleasing defocused areas at fast apertures. One thing to consider was the lighting: flash obviously wasn't an option, so I kept things simple, relying on the soft, diffused light from the overcast sky.

Shooting in 4K at 60fps, the exposure settings really didn't stray that far from what I'd want to shoot with if I was taking stills, opting for an exposure of 1/800sec at f/1.2,

with an ISO of 500. Working with a pretty fast shutter speed like this would mean that I'd avoid the risk of introducing motion blur into the footage, helping ensure each frame was in sharp focus. The payback is that the video footage doesn't have quite the same pleasing fluidity as if I was using a slower shutter speed.

While it's unworkable if I was intending to come away with both still and moving footage, I opted to frame my shots in portrait format. It's worth mentioning, though, that you're shooting in 16:9 aspect ratio as opposed to 4:3. This is something to consider when framing up, as you'll perhaps want to crop to a more traditional format later – more on that in a moment.

Once I'd framed up, I asked our model to run through a series of poses and it was quite liberating to just view the rear display, knowing I'd got a particular look or pose, rather than worrying if I'd missed anything in between firing the shutter. For focusing I used continuous AF, with the GH4's eye-detection impressing during

**Shooting portraits with 4K requires framing in portrait format, which isn't something you'd usually do when recording video**



the shoot. The speed and precision with which it adjusted focus due to subtle changes in distance between me and the model saw it consistently deliver spot-on focus.

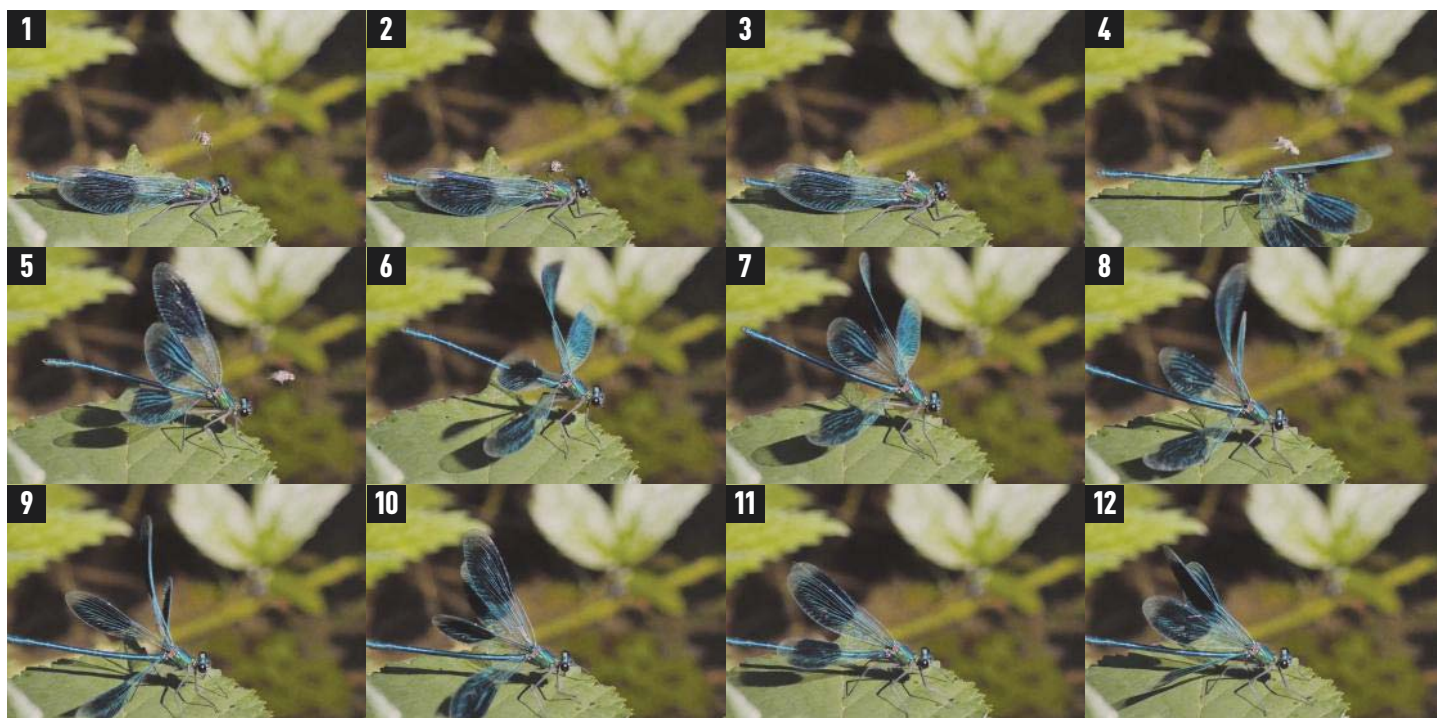
Because I was shooting video files, though, and not nice, large raw files, I did feel like I wasn't making the most of the situation and not coming away with the best quality I could – especially when you crop the image to a 3:2 aspect ratio that sees the resolution drop further to 6.9 million pixels. This meant I lapsed into shooting some stills as well and have to say I'm glad I did – the extracted files don't have the same 'bite' when compared to a raw file from the same shoot, while they just don't have the same latitude

and flexibility of a raw file if I want to push it further.

## Conclusion

While I can appreciate the appeal of 4K for some other disciplines, for portraits there's more to lose than gain at the moment. The ability to capture every single movement from your subject is a nice thing to have, but that's about all it's limited to and is worth sacrificing for the superior image quality from a still raw file. And there's something satisfying about grabbing that moment when I fire the shutter, rather than simply point the lens at my subject and then replay the event in front of a computer screen later, flicking between hundreds of identical frames to find the 'one'.





These 12 cropped frames cover just half a second of action

## 4K video for wildlife

**Richard Sibley** tried his hand at shooting wildlife with 4K video. Here he explains how he got on, and how the experience isn't too different from taking still images

I HAVE to admit that video is a little alien to me. I enjoy editing video, but it is rarely footage that I have shot myself, and I certainly have never tackled any moving footage of wildlife.

What I quickly found was that the basic principles were very similar to shooting stills. While out at a nature reserve, my first subject was a common blue damselfly that was sitting on a leaf. This was the ideal opportunity to see how 25fps was able to capture the damselfly's sudden movement to flight.

After a few seconds of waiting, the damselfly darted off, and I quickly went back to review my 4K footage on the back of the camera. Reviewing it frame by frame, I found that the four images of the damselfly launching into flight were all blurred. While 25fps may be enough to capture the movement for video, I needed to remember the basic principles of photography for capturing still images.

I promptly increased the sensitivity to ISO 1600 and reduced the shutter speed to

1/1600sec, and waited patiently for another damselfly. This time I had much more success. A small fly landed on the damselfly, causing it to suddenly flick its wings to remove it. The movement was quicker than a blink of an eye, but the frame-by-frame footage revealed four images showing just how the wings moved and bent slightly when flicked. A few seconds later and the same fly returned, but this time the damselfly leapt into flight to try to eat it. The fly got away, but I had around a half of a second of footage of the action – 12 frames showing the very intricate movement of the flight of the damselfly (see above).

Exporting the still frames as 8-million-pixel images from the Panasonic Lumix DMC-GH4 was straightforward, but there were a few issues with the quality. Pushing the sensitivity up to ISO 1600 meant that fine detail was lost to noise reduction. I also could have done with an even faster shutter speed to increase sharpness, but this would have to be at the

**This 100% crop from a 4K frame shot at ISO 1600 still retains a fair amount of detail**



expense of the depth of field, which at f/5.6 on a 100–300mm micro four thirds lens, was shallow enough already.

### Conclusion

What I have learnt is that you need all the same skills and photographic knowledge to shoot 4K video as you do standard images. The difference is that you have an impressive 25fps at 8-million-pixel resolution to capture really intricate movements that wouldn't usually be possible when shooting still images. Sure, you may get one or two perfectly timed shots, but extracting still images from video footage takes a lot of the guesswork and quick reactions needed out of the equation. You do end up with a lot of footage of animals just sitting around while you wait for something to happen,

which can be a chore to sift through, but worth it for that fraction of a second when you get the small moments you really want.

In terms of image quality, for wildlife, 4K doesn't quite match what you would expect from a still image. The 8-million-pixel still images are a little too compressed when shooting at high sensitivities, but they are certainly usable for smaller sizes, and are definitely fine for viewing on-screen. However, as cameras get more powerful processors, and higher bit rates of data can be dealt with, I'm sure that the still images for wildlife will get even better. And with 8K video and its 33-million-pixel still images currently being trialled by some broadcast companies, we could see a big change in how wildlife photographers capture still images in the next ten years.





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Weighing just over 16kg, the EF 1200mm lens is comparable in weight to carrying a three- to four-year-old child in one hand



# Taking the long view

At over 16kg, with a minimum focusing distance of 14m and costing just under £100,000, this isn't your everyday lens. **Jon Devo** meets the **Canon EF 1200mm f/5.6L USM**

## At a glance

- The world's largest AF lens
- One of the rarest lenses ever made
- An approximate £100,000 price tag
- Weighs just over 16kg

As far as rare lenses go, the Canon EF 1200mm f/5.6L USM is up there with the best. It's the largest fully autofocus lens ever produced in terms of focal length and maximum aperture – so when we were offered the chance to get our hands on one, there's no way we were going to say no.

It is said that there are only around 20 of these lenses in

existence, with previous owners rumoured to include government and surveillance agencies. It's not difficult to see why. There are very few lenses portable enough to enable close-up shots of subjects to be captured from more than a mile away, although the term 'portable' is open to interpretation in this instance. This super-telephoto lens weighs a whopping 16.5kg and measures 228x836mm, requiring a custom-built hard case for transportation and a specialist heavy-duty tripod to mount it on, as well as two people to actually mount it safely.

It has eight diaphragm blades and 13 elements, two of which are special large-diameter artificial crystal fluorite lens elements, and

it can't focus on anything closer than a distance of 14m. However, the lens packs a 'one-touch' revolving mechanism for 'quick switching' between vertical and horizontal formats.

## History

Originally developed for sports photographers at the 1984 Los Angeles Olympics, and featuring a Canon FD mount, a small number of these lenses were shipped to America for use during the Games, then shipped back towards the end of the 1980s, when they were converted into EF mount lenses. The 1200mm f/5.6 then resurfaced again in 1993, when it was launched as the world's largest interchangeable AF lens for SLRs.

During its retail period, it was sold on a made-to-order basis only, and took as much as a year to construct because of the length of time needed to grow fluorite crystals large enough to make the lens elements. Unfortunately, Canon has never released a list of exactly how many were made or who purchased them, although it is believed that *Sports Illustrated*, Canon Professional Services and the founder of Red Digital Cinema all have two each, as well as *National Geographic*, which has at least one. The rest are owned either by law-enforcement agencies or private collectors.

At launch, this lens cost 9.8 million yen (around £57,000 at today's exchange rates) with case and hood, according to the Canon website, where it is described thus: 'Extremely sharp, professional-quality images are realised through use of two large-diameter artificial





We set up the camera to take shots of St Paul's Cathedral. The rear of the camera is in live view. The image on the right is a portrait-format version of the shot

crystal fluorite lens elements (third and sixth) that thoroughly eliminate secondary spectrum.' But it was eventually discontinued.

The last sample we know of to go on sale to the public was when American retailer B&H Photo Video sold one in 2009 for the handsome sum of \$120,000. But now it's the UK's turn to list the mother of all telephoto primes, as Brighton's MPB Photographic has got its hands on one, and it could be yours – if you have £99,000 going spare, that is.

### Lens in use

Regrettably we don't have that kind of loose change hiding under our desks here at AP, but the staff of MPB were kind enough to lug the lens all the way up to our offices in London so we could try it out for ourselves. Placing the lens on our rooftop terrace, we searched around for distant subjects to frame, and it focused surprisingly quickly and silently.

It's pure and utter witchcraft that Canon managed to develop a USM ring-type motor that can actuate the focusing elements of this lens so swiftly. However, one of the toughest problems with shooting with something of this magnitude was dealing with atmospheric distortion and haze, particularly in a city environment. On a warm summer day, the heat haze meant many of our shots ended up soft and lacking in contrast. However, we did manage to capture glimpses of distant subjects and details that would be impossible for the human eye to



We captured a close-up of the Shard from almost a mile away

## 'The lens took a year to construct, because of the length of time needed to grow fluorite crystals large enough for the lens elements'

see unaided, including people inside buildings a mile away.

Camera shake is also a significant issue when using a lens of this type, with the slightest vibration blurring the image. Even using a very sturdy tripod, we found ourselves resorting to using mirror lock-up and the self-timer. Perhaps we would have had better results if we'd covered the entire set-up with sandbags.

After we'd taken a few shots with the Canon EOS-1D X and 1Ds Mark III to see the genuine reach of the lens for ourselves, we decided to have a little more fun with it, which is when stability started to become a major challenge.



Canon's custom reinforced flight case is included with the lens

First, we attached an Olympus OM-D E-M5 using a lens mount adapter, the 2x crop sensor extending the angle of view to the equivalent of 2400mm. Then we had a go with a tiny Pentax Q7, which took the angle of view to 5600mm equivalent. We had to pre-focus the lens, as it requires power from the camera for manual focus, and this only works with EOS bodies. Not surprisingly, the results didn't stand up to close scrutiny.

B&H Photo Video once wrote that this lens could not be used handheld, so naturally we couldn't resist the challenge to give it a try, fully aware that any mishap could cost us a lot more than just our

jobs. Three members of staff from MPB stood around the lens as I raised it into a shooting position to make sure I was comfortable, but once I took aim, they stepped back as I fired off a number of frames, knowing I was possibly the only person foolish enough in the world to have ever attempted it.

In all honesty, it was heavy and awkward to use handheld as the bulk of its weight is at the front end, but it wasn't impossible as others have said. Getting hands on with one of the photography world's true enigmas was a fantastic experience; it's an outrageous feat of engineering genius.

AP

The Canon EF 1200mm f/5.6L USM is currently on sale at [www.mpbphotographic.co.uk](http://www.mpbphotographic.co.uk) – an online retailer based in Brighton, East Sussex – priced £99,000 (including VAT)



# Camera apps

For mobile photographers who want more control than the default camera app, an abundance of third-party options are available.

**Lars Rehm** reveals his favourites for Android and iOS...

## Exposure

Many third-party camera apps provide quick access to exposure compensation controls, or even let you assign the parameter to volume buttons.

## Panoramas

The Google Camera app can capture spheric panoramas that can be viewed on the device or a web viewer. Also available as a handy standalone app for iOS.

## Remote control

Camera Plus allows remote control of the camera of a second iOS device, useful for capturing group portraits that you want to appear in yourself.

## Electronic level displays

Electronic levels indicate alignment for pitch and sometimes also roll, helping to capture level horizons and parallel vertical lines.

## Filters

Filter effects can be applied at capture or in post-production and come in a variety of flavours, including film simulation, monochrome conversion or retro effects.

## Anti-shake

A shake indicator delays the shutter until the device is held in a steady manner, in order to avoid image blur at slow shutter speeds.







## Google Camera Android

- Free on Google Play
- play.google.com

GOOGLE'S own camera app is a must-have for any Android user, and not just because it is a free install. The user interface is refreshingly simple, allowing you to focus without distraction on the image-taking process, but you still get a number of useful options including a self-timer, 3x3 framing grid, and quick access to exposure compensation.

However, the app's special modes are the real highlight. Lens-blur, which attempts to mimic the shallow depth of field of a DSLR, is a little gimmicky, but the app also offers an entire range of excellent panorama options, including Photo Sphere, which allows for capturing 360° spheric panoramas that can then be explored on-screen. Photo Sphere is also available as a stand-alone app for iOS.



## Camera Zoom FX Android

- £1.99 on Google Play
- www.androidslide.com

CAMERA Zoom FX has a comprehensive feature set, but this means the user interface can appear cluttered at first. Buttons and gestures are customisable – for example, exposure compensation can be assigned to the volume rocker – while other helpful functions include an electronic horizon, shake indicator, voice activation, and several composition aids.

Apart from the usual scene modes we know from digital compact cameras, Camera Zoom FX offers an abundance of filter effects and frame options, which can be previewed in the live image. If that's still not enough, you can try the Time Lapse and Collage modes, or have a go at the comprehensive post-capture editing options. Unfortunately, users have to make do without an integrated video mode.



## Camera FV-5 Android

- £2.49 on Google Play
- www.camerafv5.com

CAMERA FV-5 is the Android app for users who don't care about filter effects and simply want an interface that is as close as possible to that of a real camera. Important shooting parameters such as ISO, white balance, metering modes and exposure compensation are accessible directly from the main screen. Aperture, shutter speed and ISO values can be displayed, and a framing grid and optional histogram offer further assistance. Meanwhile, JPEG resolution and compression, contrast, saturation and sharpness are all adjustable, while a useful bracketing mode and customisable intervalometer facilitate the creation of HDR exposures and even time-lapse movies. A free trial version with limited output resolution is available but, as in the full version, there is no video mode.



## Camera Awesome Android/iOS

- £1.87 on Google Play / free on iTunes
- cameraawesome.com

CAMERA Awesome was developed by photo-sharing site SmugMug and is available for both iOS and Android. The app is a true all-rounder and offers various stills and video modes, in addition to comprehensive post-editing options, presented in a well-thought-out user interface.

An electronic horizon, several composition aids, manual white balance and exposure compensation are all accessible from a pop-out menu on the main screen. Other features include a customisable self-timer, burst shooting, intervalometer, and an efficient panorama mode. The editing interface offers a good selection of filters, textures and frames to spark your creativity. All features are available in the paid-for Android app but some have to be acquired via in-app purchase in the free iOS version.



## Pro Camera 7 iOS

- £2.49 on iTunes
- www.procamera-app.com

WITH ITS intuitive user interface that resembles the controls of a DSLR and comprehensive feature set, Pro Camera 7 appeals to mobile photographers who like to be in control of the picture-taking process. It's one of the few apps to display shutter speed, ISO and a histogram in real time, while it allows you to lock focus, exposure and white balance. An anti-shake feature waits for you to hold the camera steady before triggering the shutter, and a 'Tiltmeter' helps capture level horizons.

Video capabilities are dependent on device, but include 120fps slow-motion recording on the iPhone 5S. The Lightbox viewer offers a number of basic editing options together with a good range of filters, which can be further expanded via in-app purchase.



## Camera Plus iOS

- £1.49 on iTunes
- www.globaldelight.com/iphone/cameraplus

THERE is a lot to like about Global Delight's Camera Plus (which is not to be confused with Camera+). The user interface is clean and concise, and some of the control elements can be moved around, meaning the UI can be adjusted to suit different devices and hand sizes.

As with most camera apps, there are a few nifty filter effects and text captions to play with, but Camera Plus's killer feature is undoubtedly the useful AirSnap function. This works in a similar way to the remote-control apps for some smart cameras and allows you to control the camera and see the live-view image of a second iOS device – all via a Bluetooth or Wi-Fi connection. This is particularly useful for capturing 'group selfies', photos of pets and a range of other scenarios.





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## Workflow explained

**Q** In an attempt to improve my photography, I have been looking at the way I structure my workflow. I think I'm OK when it comes to tagging and file naming, but I'm having a problem understanding why it is that a lot of photographers seem to opt to take a picture in raw, work on it as a TIFF, and then save it as a JPEG. Why is this particular combination a good thing?

**Dave Richards**

**A** This raw-TIFF-JPEG workflow is widely used because, in principle, it offers the best possible final image quality, especially if you change your mind about your processing after the first attempt.

Shooting in raw captures all the image data in a scene, as opposed to a JPEG, which is processed. In particular, a raw file is a much better option if you need to make major corrections to the white balance or image brightness.

At this stage, photographers generally like to work on the file as a TIFF, because it's a lossless file format. This means you can resave your work multiple times without ugly artefacts building up in the image file.

When saving the image once you've finished working on it, JPEG is the preferred option because it offers the best compromise between image quality and file size.

Photographers generally like to save images at high-quality JPEG settings, to avoid introducing compression artefacts such as block patterns or edge smearing.

Remember, though, that keeping lots of TIFF files will take up a fair bit of disc space. Also, if you save JPEGs at high-quality settings, it's possible to do limited colour and brightness corrections and resave without any great loss of image quality.

**Andy Westlake**



Rollei B35, the 'B' denoting a lightmeter, from the German 'Belichtungsmesser'

## Roll with it

**Q** I am trying to find out more about a Rollei 35, which has a blank badge on its body. Does this mean it is a copy, or possibly that the camera was made in Singapore? Without a model name, it's difficult to find out much about it.

**John Wilkinson**

**A** The easiest way to identify a Rollei 35 is to look at an online resource, such as Wikipedia. This has a fairly comprehensive article on these cameras,

including pictures of the various models. At a guess, though, I think it's most likely you have a Rollei B35 (or 35B, which is the same camera). These have shutter speed and aperture dials around the lens barrel, a 40mm f/3.5 Triotar lens, and a large window on the front beside the viewfinder for the selenium photocell meter.

These cameras had their name badges positioned on the front of the body, where the user's left index finger goes. On well-used cameras, the paint would often wear off over time,

leaving the name illegible. The Rollei B35 is a nice little camera, but not especially valuable. If instead you have the version without a meter, the C35 (which was originally cheaper), this is much rarer and is now something of a collectable.

The other possibility is that your camera is the first model in the line, which simply has 'Rollei 35' written on the front plate and no other identifier. It has shutter speed and aperture dials on the front plate, and a 40mm f/3.5 Tessar lens.

**Andy Westlake**

## Pixel poser

**Q** I was thinking about buying a full-frame digital camera with 36 million pixels to replace my not-always-adequate bridge camera, which has a smaller sensor and 18 million pixels, but then a question occurred to me. Based on the size of the sensor and the number of pixels it has, wouldn't 36 million pixels on a full-frame sensor produce the same resolution as 18 million pixels on a sensor half the size?

**Ian McRae**

**A** This all depends on your definition of resolution, Ian. If you were to crop a full-frame, 36-million-pixel image down to 18 million pixels, and compare it with an 18-million-pixel image from a sensor half the size, they would look very much the same. However, the original 36-million-pixel file would still have more image information than the 18-million-pixel one.

If you take similarly framed pictures with a 36-million-pixel camera and an 18-million-pixel camera, then zoom in and look at

the fine detail, you'll see that the 36-million-pixel file captures more. Because lenses aren't perfect, it may not be twice as much detail, but it should still be a very obvious improvement.

Bridge cameras generally use much smaller sensors than full frame. In fact, the most common 1/2.3in size is about 1/30 of the area. The step up in image quality from this to a 36-million-pixel, full-frame DSLR is immense, but then so are the lenses to match the bridge camera's range.

**Andy Westlake**



# MACRO PHOTOGRAPHY

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Building, 110 Southwark  
Street, London SE1 0SU

ONLY  
**£39**



**Amateur  
Photographer**  
**WHAT DIGITAL  
Camera**  
.....  
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© HEATHER ANGEL

Due to popular demand, on **Friday 28 November 2014** we are delighted to welcome back **Heather Angel**, the renowned wildlife photographer with a passion for plants, mammals and macro photography.

See how reflectors, diffusers and fill flash help to improve macro shots in the field. Discover how to gain arresting macro still-life shots with

simple lighting – including window light, LED lights, fill flash and a light box. Examples of how depth of field is enhanced using focus stacking will also be shown and explained.

This exclusive seminar is held at the home of **Amateur Photographer** and **What Digital Camera** in the Blue Fin Building, rising above the impressive skyline of London's South Bank.

Tickets are sold on a first-come, first-served basis at £39 per head, to include a presentation and Q&A session with Heather Angel from 6pm to 8.30pm.

### Book your place

**EMAIL** us at [spiadmin@ipcmedia.com](mailto:spiadmin@ipcmedia.com) with the words 'HEATHER ANGEL SEMINAR' in the subject line. Please include your name, address and telephone number.

**POST** a cheque made payable to 'IPC Media Ltd', to SPI Macro Seminar, IPC Media, 9th floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

**PLEASE INCLUDE YOUR NAME, ADDRESS, EMAIL AND TELEPHONE NUMBER**

**Call 0203 148 4326  
to pay by card**

**£39 per person**

Price includes: All talks/Q&As, glass of wine. Please note that the places are only confirmed upon receipt of payment. Tickets are non-refundable

For full details visit [www.amateurphotographer.co.uk/macro](http://www.amateurphotographer.co.uk/macro) or call 0203 148 4326



## Technical Support

### Next size up

**Q** I'm looking to make the step up from a standard compact point-and-shoot camera, and both the Canon PowerShot G15 and Panasonic Lumix DMC-FZ200 have been recommended to me. I want a camera that will perform better in low light and which will also deliver better results when photographing wildlife. I travel a lot, so the Canon appeals because it's smaller and would be easier to carry, but would I be making the wrong decision if I chose it ahead of the Lumix?

**RachJA**

**A** The Canon PowerShot G15 is a very capable camera and comes with more advanced control than you will have been accustomed to on your point-and-shoot compact. It was replaced by the PowerShot G16 this time last year, which benefits from Wi-Fi connectivity and a slightly faster processor, but in all other respects it's an incremental upgrade. The G15's 1/1.7in, 12.1-million-pixel sensor



Great travel camera – the Lumix DMC-TZ60 is compact and has a long zoom

is physically larger than the Panasonic Lumix DMC-FZ200's 1/2.3in, 12.1-million-pixel chip, so you can expect the G15 to outperform the FZ200 in low light. That said, the FZ200's constant f/2.8 aperture and 24x optical zoom (25–600mm in equivalent 35mm terms) makes it the better choice for shooting

wildlife, so what you're really after is a blend of both. You're looking for a compact with full manual control and a long zoom, that needs to be pocketable and boasts a great spec, so we'd point you in the direction of the Panasonic Lumix DMC-TZ60, which will be within budget.

**Mike Topham**

## HOW IT WORKS

**I am your**

## Memory card

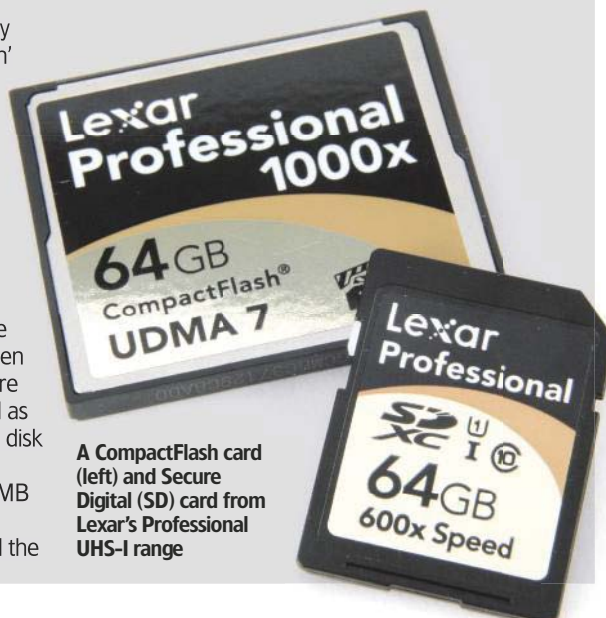
I AM THE digital equivalent of film – a place to which your photographs are recorded.

However, the earliest digital cameras didn't use memory cards. Instead, the camera had a portion of non-volatile memory (it remembers even with the power switched off) built permanently into the camera. Eventually, proprietary replaceable memory cards were devised and, subsequently, standardised designs appeared.

For a long time, the most widely used memory card was the CompactFlash card, with the 'Flash' bit referring to the use of a specific type of non-volatile 'flash memory'. I'm usually made from NAND flash memory, which works like an erasable electronically programmable read-only memory (EEPROM), but while EEPROMs had to be completely wiped clean before accepting new data, flash memory can erase and reprogram small blocks of memory at a time.

By today's standards, CompactFlash cards are far from compact, but we were marvelled at when we first arrived on the scene in 1994. There were even versions, made by IBM, that masqueraded as 'memory' cards, but were in fact miniature hard disk drives, or Microdrives. Back in 1999, a typical memory card would have space for 8MB or 16MB of data. When Panasonic, Toshiba and SanDisk announced the Secure Digital (SD) card around the

same time, they forecast not only a need but also the technical feasibility of squeezing 2,000MB of data into a card that would be a fraction of the size of a CompactFlash card. This was realised within a predicted five years and these days 128GB (128,000MB) and even 256GB-capacity cards are coming onto the market. We memory cards are now cheaper and faster than ever, too. Just imagine what photography would be like without us.



A CompactFlash card (left) and Secure Digital (SD) card from Lexar's Professional UHS-I range

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[www.whatdigitalcamera.com/gsa](http://www.whatdigitalcamera.com/gsa)



# In the bag



Tom Hoops is a portrait and fashion photographer who began shooting professionally

around seven years ago.  
www.tomhoops.com



© TOMHOOPS

## Mamiya RZ67

**1** A great camera for the studio, with the 6x7 negs and trannies delivering fabulous detail. Heavy doesn't describe it, though – I once tried carrying it round Burma for a week. It's a beast and should stay in the studio...

## Nikon D800

**2** While it may have more megapixels than I need right now, I'm finding I now use my D800 more than my beloved D3. I shoot with predominantly manual lenses and the quality of the files from the camera is just incredible.

## Mamiya 6

**3** This rangefinder camera is a dream to shoot with – the lenses are great and it's really easy to carry despite the size. It doesn't get much better for me and it's probably my favourite camera at the moment.



## Nikon D3

**4** This is an incredible workhorse of a camera. I've had mine for years and bought it from a friend who upgraded to a D3S. There is something lovely about this camera – it's beginning to show signs of old age now, but I still love using it.

## Nikon FM3a

**5** Alongside my D3 and D800, I have this little beauty. I have so many Nikon manual-focus lenses that this made sense as a 35mm film camera. Fantastic handling and quick to use – a must-have for me.

**List of kit** Nikon D3, Nikon D800, Nikon FM3a, Mamiya 6, Mamiya RZ67, Nikon 28mm f/2.8, Nikon 35mm f/2.8, Nikon 50mm f/1.2, Nikon 50mm f/1.8, Nikon 80mm f/2.8, Nikon 100mm f/2, Mamiya 90mm f/3.5 (for Mamiya RZ67), Mamiya 50mm f/4 (for Mamiya 6), Mamiya 150mm f/4.5 (for Mamiya 6)



## BLAST FROM THE PAST

# Samsung NX10

Ian Burley reassesses this early mirrorless camera from 2010

**LAUNCHED** January 2010

**PRICE AT LAUNCH** £499

**GUIDE PRICE TODAY** £125

SAMSUNG quickly followed Panasonic into the mirrorless market with the NX10, which also signalled the end of Samsung's dalliance with Pentax and DSLRs. The NX10 is small, light and nicely designed. Beware of the slightly lower-specification, limited-edition NX5 version released in some markets.

**What's good** A useful, if not generous, selection of small and light NX system lenses is available. The 14-million-pixel, APS-C Samsung CMOS sensor was pretty good for its time, and can still produce good results if conditions aren't overly demanding. The 3in AMOLED screen is punchy and sharp.

**What's bad** The resolution of the electronic viewfinder is just 921,000 dots despite Panasonic having delivered a 1.4-million-dot EVF with its Lumix DMC-G1, almost 18 months previously. The AF system is relatively primitive, as is the video mode. Underexposure results in noisy shadows. Live view mode is also relatively simplistic, suggesting that the camera was rushed to market.





# Marketplace

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**Nikon D4**

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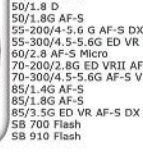
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## CAMERAS

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### Nikon 1 AW1



+11-27.5mm Twin lens kit  
**£599.00** **£799.00**

Waterproof, shockproof, freeze-proof and dustproof!

### Nikon D3200



Body Only + 18-55 VR II  
**£279.00** **£340.00**

Add a spare Nikon EN-EL14a battery for only £38!

### Nikon D3300



Body Only + 18-55 IS STM  
**£394.00** **£414.00**

Add a Nikon WR-T10 Wireless Remote for only £65!

### Nikon D7000



Body Only + 18-105 VR  
**£579.00** **£699.00**

Add a Nikon MB-D11 battery grip for only £224!

### Nikon D7100



Body Only + 18-140 VR  
**£809.00** **£1,149.00**

**FREE GIFTS!**  
**FREE accessories available!**  
Offer ends 29.10.14. See website

### Nikon D610



Body Only + 24-85 VR  
**£1,389.00** **£1,849.00**

**FREE GIFTS!**  
**FREE accessories available!**  
Offer ends 29.10.14. See website

### Nikon D810



**NEW & NOW IN STOCK!!**  
See website for full details

Learn more about the D810 at [youtube.com/parkcameras](http://youtube.com/parkcameras)

### Nikon D4s



In stock from **£5,199.00**  
See website for full details

Learn more about the D4s at [youtube.com/parkcameras](http://youtube.com/parkcameras)

**Register your camera with Nikon UK & receive a FREE 2nd Year guarantee**  
To take advantage of the extended warranty are required to register the product within 30 days of the purchase date shown on the receipt. See website for full details.

## NIKON LENSES

AF-G 10.5mm f/2.8G ED DX	<b>£549.00</b>	AF-S 85mm f/1.8G	<b>£375.00</b>
AF-D 14mm f/2.8	<b>£1,239.00</b>	AF-S 85mm f/1.4G	<b>£1,177.00</b>
AF-D 16mm f/2.8 Fisheye	<b>£625.00</b>	AF-S 105mm f/2.8G VR	<b>£629.00</b>
AF-D 20mm f/2.8	<b>£463.00</b>	PC-E 85mm f/2.8D ED	<b>£1,299.00</b>
AF-D 24mm f/2.8D	<b>£369.00</b>	AF-DC 105mm f/2.8 Nikkor	<b>£805.00</b>
AF-S Nikkor 24mm f/1.4G	<b>£1,465.00</b>	AF-D 135mm f/2.0D	<b>£1,029.00</b>
PC-E 24mm f/3.5D ED	<b>£1,465.00</b>	AF-D 180mm f/2.8 IF ED	<b>£695.00</b>
AF-D 28mm f/2.8	<b>£243.00</b>	AF-D 200mm f/4D IF ED	<b>£1,179.00</b>
AF-S 28mm f/1.8G	<b>£495.00</b>	AF-S 200mm f/2G ED VR II	<b>£4,099.00</b>
AF-S 35mm f/1.4G	<b>£1,295.00</b>	AF-S 300mm f/2.8G ED VR II	<b>£3,999.00</b>
35mm f/2 AF Nikkor D	<b>£255.00</b>	AF-S 300mm f/4 D IF-ED	<b>£1,029.00</b>
AF-S 35mm f/1.8G ED	<b>£465.00</b>	AF-S 400mm f/2.8G ED VR	<b>£6,589.00</b>
AF-S 35mm f/1.8G DX	<b>£148.00</b>	AF-S 400mm f/2.8 FL ED VR	<b>£10,399.00</b>
AF-S 40mm f/2.8G ED	<b>£185.00</b>	AF-S 500mm f/4G ED VR	<b>£5,849.00</b>
PC-E 45mm f/2.8D ED	<b>£1,393.00</b>	AF-S 600mm f/4G ED VR	<b>£7,069.00</b>
AF 50mm f/1.4D	<b>£244.00</b>	AF-S 800mm f/5.6 FL ED VR	<b>£13,995.00</b>
AF-S 50mm f/1.4G	<b>£279.00</b>	AF-S 10-24mm f/3.5-4.5G ED	<b>£639.00</b>
AF-D 50mm f/1.8	<b>£109.00</b>	AF-S 12-24mm f/4G IF-ED	<b>£839.00</b>
AF-S 50mm f/1.8G	<b>£149.00</b>	AF-S 14-24mm f/2.8G ED	<b>£1,315.00</b>
AF-S 58mm f/1.4G	<b>£1,599.00</b>	AF-S 16-35mm f/4G ED VR	<b>£829.00</b>
AF-D 60mm f/2.8 Micro	<b>£368.00</b>	AF-S 16-85mm f/3.5-5.6G VR	<b>£438.00</b>
AF-S 60mm f/2.8G Micro ED	<b>£404.00</b>	AF-S 17-35mm f/2.8 IF ED	<b>£1,499.00</b>
AF-S 85mm f/3.5G DX Micro	<b>£375.00</b>	AF-S 17-55mm f/2.8G DX	<b>£1,049.00</b>
AF-D 85mm f/1.8D	<b>£299.00</b>	AF-S 18-35mm f/3.5-4.5G ED	<b>£519.00</b>

Prices updated DAILY!  
See [www.ParkCameras.com/AP](http://www.ParkCameras.com/AP) for details.

AF-S 18-105mm ED VR	<b>£234.99</b>
AF-S 18-105mm VR (White Box)	<b>£175.00</b>
AF-S 18-140mm ED VR DX	<b>£459.00</b>
AF-S 18-200mm ED DX VR II	<b>£584.00</b>
AF-S 18-300mm ED VR DX	<b>£629.00</b>
AF-S 18-300mm ED VR DX	<b>£679.00</b>
AF-S 24-70mm f/2.8G ED	<b>£1,245.00</b>
AF-S 24-85mm ED VR	<b>£409.00</b>
AF-S 24-85mm VR (White Box)	<b>£375.00</b>
AF-S 24-120mm f/4G ED VR	<b>£799.00</b>
AF-S 28-300mm ED VR	<b>£659.00</b>
AF-S 55-200mm DX Black	<b>£199.99</b>
AF-S 55-200mm VR DX	<b>£241.00</b>
AF-S 55-300mm VR DX	<b>£279.00</b>
AF-S 70-200mm f/2.8 VR II	<b>£1,579.00</b>
AF-S 70-200mm f/4.0 ED VR	<b>£949.00</b>
AF-S 70-300mm IF ED VR	<b>£439.00</b>
AF-D 80-400mm ED VR	<b>£939.00</b>
AF-S 80-400mm ED VR	<b>£1,899.00</b>
AF-S 200-400mm VR II	<b>£4,899.00</b>
TC-14E II 1.4x Teleconverter	<b>£309.00</b>
TC-14E III 1.4x Teleconverter	<b>£449.00</b>
TC-17E II 1.7x Teleconverter	<b>£309.00</b>
TC-20E II 2.0x Teleconverter	<b>£389.00</b>

Visit us in store & try these lenses out for yourself & receive expert advice

## SONY OFFERS

Visit our London or Burgess Hill stores where you can try out the range of Sony cameras and lenses, to help choose the perfect product.

**a7R**  
In stock from **£1,549.00**

**a7**  
In stock from **£1,159.00**

**a7S**  
In stock from **£2,099.00**

**NEW!**

Meet the full-frame, palm sized a7 range: portability and capability in one. Featuring a 35mm Full-Frame sensor into a body half the weight of leading DSLRs, this is an exciting new landmark in the market.

### Sony QX1



**NEW & COMING SOON!!**  
See web for full details  
E-mount lens compatibility lets you get creative

### Sony a6000 + 16-50mm



**Now only £649.00**  
SRP £729.00  
Add a Sony NP-FW50 spare battery for only £64!

### Sony RX100 III



**Now only £699.00**  
SRP £759.00  
Add a Sony NP-BX1 spare battery for only £34!

**OLYMPUS E-PL7**  
**NEW!!**  
23.3 MEGA PIXELS  
1080p  
8.3 FPS  
3.2" TOUCH LCD  
HD

See website for details on our E-PL7 event!

**Stock expected early October**  
If you've got an eye for style & don't want to spoil your look, yet want to take fantastic quality images, look no further than the E-PL7.

## OLYMPUS M.4/3 LENSES

9mm Fish-Eye Body Cap	<b>£89.00</b>
12mm f/2.0 Silver	<b>£556.00</b>
15mm f/8.0 Body Cap	<b>£59.00</b>
17mm f/1.8 Silver / Black	<b>£369.00</b>
17mm f/2.8 Silver	<b>£229.00</b>
25mm f/1.8 Silver / Black	<b>£319.00</b>
45mm f/1.8 Silver / Black	<b>£218.00</b>
60mm f/2.8 Macro	<b>£365.00</b>
75mm f/1.8 Silver / Black	<b>£709.00</b>
9-18mm f/4-5.6	<b>£479.00</b>
12-50mm f/3.5-6.3 (Unboxed)	<b>£249.00</b>
14-150mm f/4.0-5.6 ED	<b>£489.00</b>
40-150mm f/4.0-5.6R	<b>£129.00</b>
14-42mm Black (Unboxed)	<b>£99.99</b>
14-42mm f/3.5-5.6 II R MFT	<b>£239.00</b>
40-150mm f/2.8 Pro MFT	<b>See web</b>
75-300mm f/4.8-6.7 ED II	<b>£389.00</b>

Prices updated DAILY!  
See instore or online.

### Olympus E-PL6



+ 14-42 EZ **£429.00** **FREE** 8GB Flash Air card

Add an Olympus VF-4 digital viewfinder only £200!

### Olympus OM-D E-M10



Body Only + 14-42 EZ **£499.00** **£659.00**

**Test drive this camera for FREE!**  
Available at both stores. See web

### Olympus OM-D E-M1



Body Only + 12-50mm **See web** **£1,479.00**

**Test drive this camera for FREE!**  
Available at both stores. See web

### Fujifilm X-30

A premium quality compact camera offering a range of class-leading functions, unrivalled image quality and superb design!



See web for price!

To find out more about the new Fujifilm X30 visit our blog at [www.blog.parkcameras.com](http://www.blog.parkcameras.com)

### Fujifilm X-E2 + 18-55mm



**Now only £919.00**  
SRP £1,049.00

See website for our latest low price on the Fujifilm X-E2

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**Now only £749.00**  
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SRP £899.00

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**Now only £379.00**  
SRP £599.99

Supplied with Adobe Photoshop Lightroom 4.0 FREE

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**Now only £779.00**  
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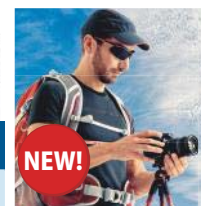
Supplied with Adobe Photoshop Lightroom 5.0 FREE

### Manfrotto Professional Roller Bag 50



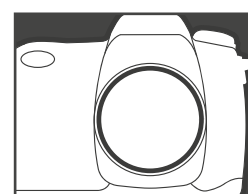
**FREE Professional Holster 20**  
**Now only £279.00**  
Offer ends 31/10/14

See our entire range of Manfrotto bags in both stores



**Manfrotto Off Road Collection**  
Manfrotto's 'Off Road' range features two new products specifically designed for the outdoor market which includes a pair of walking sticks with camera attachment & a lightweight tripod.

**Walking Sticks (Pair)** **£79.00**  
**Off Road Tripod** **£119.00**



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 or e-mail us for sales advice using  
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# SIGMA

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four-Thirds fit. See below to find a lens for you – at LOW PARK CAMERAS PRICES!

### Sigma 18-35mm f/1.8 DC HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

In stock at **£649.00**  
 See website for full details  
 Add a Sigma 62mm DG MC UV filter for only £35!

### Sigma 18-250mm f/3.5-6.3 DC Macro OS HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

In stock at **£299.00**  
 See website for full details  
 Add a Sigma 62mm DG MC UV filter for only £35!

### Sigma 30mm f/1.4 DC HSM

Available in Canon, Nikon, & Sigma fits

In stock at **£369.00**  
 See website for full details  
 Add a Sigma 62mm DG MC UV filter for only £35!

### Sigma 24-105mm f/4 DG OS HSM

Available in Canon, Nikon, Sony & Sigma fits

In stock at **£679.00**  
 See website for full details  
 Add a Sigma 82mm DG MC UV filter for only £45!

### Sigma 50mm f/2.8 Macro EX DG

Available in Canon, Nikon, Pentax, Sony & Sigma fits

In stock at **£249.00**  
 See website for full details  
 Add a Sigma 55mm DG MC UV filter for only £20!

### Sigma 120-400mm f/4.5-5.6 APO DG OS HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

In stock at **£599.00**  
 See website for full details  
 Add a Sigma 77mm DG MC UV filter for only £45!

### Sigma 8-16mm f/4.5-5.6 DC HSM

Available in Canon, Nikon, Sony & Sigma fits

In stock at **£679.00**  
 See website for full details  
 Add a Sigma Cleaning Cloth for only £6!

### Sigma 150-500mm f/5-6.3 APO DG OS HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

In stock at **£699.00**  
 See website for full details  
 Add a Sigma 86mm DG MC UV filter for only £74!

### Sigma 10-20mm f/4-5.6 EX DC

Available in Canon, Nikon, Pentax, Sony & Sigma fits

In stock at **£349.00**  
 See website for full details  
 Add a Sigma 77mm DG MC UV filter for only £45!

### Sigma 70-200mm f/2.8 APO EX DG OS HSM

Available in Canon, Nikon, Sony & Sigma fits

In stock at **£799.00**  
 See website for full details  
 Add a Sigma 77mm DG MC UV filter for only £45!

## SIGMA LENSES

Prices updated DAILY!  
 See [www.ParkCameras.com/AP](http://www.ParkCameras.com/AP) for details.

4.5mm f/2.8 Fisheye EX DC	<b>£579.00</b>	85mm f/1.4 EX DG HSM	<b>£649.00</b>
8mm f/3.5 Fisheye EX DG	<b>£618.00</b>	105mm f/2.8 EX DG OS HSM	<b>£379.00</b>
500mm f/4.5 APO EX DG	<b>£3,769.00</b>	150mm f/2.8 OS Macro	<b>£699.00</b>
10mm f/2.8 EX DC HSM	<b>£489.00</b>	180mm f/2.8 EX DG OS HSM	<b>£1,299.00</b>
15mm f/2.8 Fisheye EX DG	<b>£474.00</b>	300mm f/2.8 APO EX DG	<b>£2,279.00</b>
19mm f/2.8 DN	<b>£159.00</b>	800mm f/5.6 APO EX DG	<b>£4,349.99</b>
20mm f/1.8 DG Asph. RF	<b>£514.00</b>	8-16mm f/4.5-5.6 DC HSM	<b>£549.00</b>
24mm f/1.8 DG Asph. Macro	<b>£429.00</b>	10-20mm f/4.5-6.3 EX DC	<b>£349.00</b>
28mm f/1.8 DG EX Macro	<b>£359.00</b>	10-20mm f/3.5 EX DC HSM	<b>£399.00</b>
30mm f/1.4 DC HSM	<b>£369.00</b>	12-24mm f/4.5-5.6 II DG HSM	<b>£599.00</b>
30mm f/2.8 DN	<b>£159.00</b>	17-50mm f/2.8 DC OS HSM	<b>£309.00</b>
35mm f/1.4 DG HSM	<b>£669.00</b>	17-70mm f/2.8-4 Macro OS	<b>£344.00</b>
50mm f/1.4 EX DG HSM	<b>£329.00</b>	18-35mm f/1.8 DC HSM	<b>£649.00</b>
50mm f/2.8 Macro	<b>£249.00</b>	18-200mm f/3.5-6.3 II DC OS	<b>£239.00</b>
60mm f/2.8 DN	<b>£159.00</b>	18-200mm f/3.5-6.3 OS HSM	<b>£269.00</b>
70mm f/2.8 Macro	<b>£329.00</b>	18-250mm Macro OS HSM	<b>£299.00</b>

24-70mm f/2.8 IF EX DG	<b>£599.00</b>
24-105mm f/4 DG OS HSM	<b>£679.00</b>
50-150mm f/2.8 OS	<b>£739.00</b>
70-200mm f/2.8 OS	<b>£799.00</b>
70-300mm f/4.0-5.6 Macro	<b>£150.00</b>
70-300mm f/4.0-5.6 DG Macro	<b>£99.00</b>
70-300mm f/4.0-5.6 DG OS	<b>£239.00</b>
120-300mm f/2.8 OS HSM S	<b>£2,799.00</b>
120-400mm f/4.5-5.6 DG OS	<b>£599.00</b>
150-500mm f/5.0-6.3 DG OS	<b>£699.00</b>
200-500mm f/2.8 EX DG	<b>£12,699.00</b>
300-800mm f/5.6 EX DG HSM	<b>£5,498.00</b>
EX DG 1.4x APO	<b>£198.00</b>
EX DG 2x APO DG	<b>£232.00</b>
USB Dock	<b>£39.95</b>
Sigma Filters	<b>from £17.99</b>

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## Panasonic LUMIX GH3

**SAVE £1,100**

Body Only **£749.00** + 12-35mm **£1,199.00**

Add a Panasonic DMW-BGGH3 grip for only £224!

## Panasonic LUMIX GH4

16.2 MEGA PIXELS 4K MOVIES

Body Only **£529.00** + 14-140mm **£699.00**

See web [www.parkcameras.com](http://www.parkcameras.com)

Learn more about the GH4 at [youtube.com/parkcameras](http://youtube.com/parkcameras)

## Panasonic LUMIX GX7

16.0 MEGA PIXELS 3.2" LCD

Body Only **£529.00** + 20mm **£699.00**

Add a DMW-BLG10 battery for only £55!

## K-3

23.3 MEGA PIXELS 8.3 FPS

Body Only **£879.00**

In stock from only **£879.00**

Looking at the K-3? Consider the Prestige Edition with grip, two batteries and strap. See web for details.

## Pentax K-50

16.2 MEGA PIXELS

Body Only **£379.00** + 18-55 WR **£398.00**

Add a Pentax 18-270mm f/3.5-6.3 lens for only £419!

## Pentax K-S1

20.1 MEGA PIXELS 5.4 FPS

**NEW!!**

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Available in a range of colours! See our website to see the range

## Panasonic DMC-TZ60

18.1 MEGA PIXELS 3.0" LCD

**Now only £329.00**

Add an Optech D-Micro soft pouch case for only £17!

## Panasonic DMC-TZ55

16.0 MEGA PIXELS

**Now only £199.00**

Add a spare Panasonic DMW-BCM13 battery for only £39.99!

## Tamron 150-600mm f/5-6.3 VC USD

**Limited stock at £949.00**

See website for full details

## Tamron 16-300mm f/3.5-6.3 Di II VC PZD

**Limited stock at £529.00**

See website for full details

## Panasonic M. 4/3 LENSES

Lumix G 8mm f/3.5 Fisheye **£555.00**

Leica Summilux 25mm f/1.4 **£429.00**

Leica Noctix 42.5mm f/1.2 **£1,199.00**

Lumix G 12-32mm f/3.5-5.6 **£429.00**

Lumix G 12-35mm f/2.8 **£789.00**

Lumix G 14-42mm f/3.5-5.6 **£199.00**

Lumix G 45-150mm OIS **£199.00**

Lumix G 45-200mm f/4-5.6 **£249.00**

\*unboxed NEW item

## Tamron 70-200mm f/2.8 Di VC USD

**Now only £1,099.00**

SRP £1,649.99

## Pentax Q-S1

If you're looking for a super-compact camera with interchangeable lenses, that is beautifully designed and takes high quality stills and movies, then take a look at the Pentax Q-S1.

Body Only **£299.00** + 5-15mm **£379.00** + 5-15mm + 15-45mm **£549.00**

Available in Black, Gunmetal, White and Gold

## Pentax XG-1

16.7 MEGA PIXELS 9 FPS

**Now only £279.00**

In-stock at our Burgess Hill & London stores

## Pentax Lenses

10-17mm f/3.5-4.5 DA ED IF **£329.00**

12-24mm f/4 DA ED AL (IF) **£739.00**

16-50mm f/2.8 DA\* ED AL **£819.00**

17-70mm f/4 DA AL IF SDM **£449.00**

18-55mm f/3.5-5.6 DA WR **£159.00**

18-135mm f/3.5-5.6 DA WR **£379.00**

18-270mm f/3.5-6.3 ED SDM **£429.00**

50-135mm f/2.8 ED IF DA\* **£849.00**

50-200mm f/4-5.6 ED WR **£269.00**

55-300mm f/4.0-5.8 **£359.00**

60-250mm f/4.0 ED (IF) **£1,069.00**

For more Pentax lenses visit our website

02 Std. Zoom 27.5-83mm **£249.00**

03 Fish Eye 160 Degree **£79.00**

04 Toy Telephoto 18mm **£59.00**

05 Toy Telephoto 18mm **£59.00**

06 Telephoto 15-45mm **£249.00**

07 Mount shield 11.5mm **£49.00**

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THE WEX PROMISE: Over 15,000 Products | Free Delivery on £150 or over | 28-Day Returns Policy†



Nikon

1 V3

14.2 megapixels  
15.0 fps  
15m waterproof

**Nikon 1 V3**  
From **£729**

**NEW** Nikon 1 V3 Body **£729**  
**NEW** Nikon 1 V3 + 10-30mm lens + EVF + Grip **£1049**

Nikon 1 AW1 + 11-27.5mm Silver, White or Black **£599**  
V2 + 10-30mm Lens **£649**



Nikon

D3300

Black, Red or Grey

24.2 megapixels  
5.0 fps  
1080p movie mode

**D3300 Body £394**

D3300 Body + 18-55mm VR II **£414**



Nikon

D5200

Black, Red or Bronze

24.1 megapixels  
5.0 fps  
1080p movie mode

**D5200 From £429**

D5200 Body **£429**  
D5200 + 18-55mm f3.5-5.6 G AF-S VR II **£485**



Nikon

D5300

24.2 megapixels  
5.0 fps  
1080p movie mode

**D5300 From £539**

D5300 Body **£539**  
D5300 + 18-55mm VR II **£599**  
D5300 + 18-140mm VR **£869**



Nikon

D7100

24.1 megapixels  
6.0 fps  
1080p movie mode

**D7100 From £809**

D7100 Body **£809**  
D7100 + 18-105mm VR **£939**



Nikon

D610

24.3 megapixels  
6.0 fps  
1080p movie mode

**D610 From £1389**

D610 Body **£1389**  
D610 + 24-85mm **£1849**



Nikon

D810

36.3 megapixels  
5.0 fps  
Full Frame CMOS Sensor

**D810 Body £2699**

D810 body **£2699**



Nikon

D4s

16.2 megapixels  
11.0 fps  
Full Frame CMOS Sensor

**D4s Body £5199**

D4s Body **£5199**

**CUSTOMER REVIEW: D7100 Body**  
★★★★★ D7100 good lightweight camera  
Sammydo - Ulster

★★★★★ **CUSTOMER PRODUCT REVIEWS** ★★★★★  
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## SONY



A7s Black

12.2 megapixels  
5.0 fps  
4K Video

**A7s Body £2099**

**NEW** A7s Body **£2099**  
A7R Body **£1589**  
A7 Body **£1159**  
A7 + 28-70mm **£1299**  
**RECOMMENDED LENSES:**  
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T\* **£849**  
Sony FE 35mm f2.8 ZA Carl Zeiss Sonnar T\* **£699**



A6000

Black or Silver

16.1 megapixels  
10.0 fps

**A6000 Body £549**

**NEW** A6000 Body **£549**  
**NEW** A6000 + 16-50mm PZ **£604**  
A5000 + 16-50mm PZ Black or White **£329**



A77 II

24.3 megapixels  
12.0 fps  
1080p movie mode

**A77 II Body £979**

**NEW** A77 II + 16-50mm **£1549**  
A99 Body **£1799**  
A58 + 18-55mm **£339**  
A58 + 18-55mm + 55-200mm **£509**  
**RECOMMENDED LENSES:**  
Sony 50mm f1.4 **£299**  
Sony 16-50mm f2.8 DT SSM **£479**

## Panasonic



GH4

16.05 megapixels  
12.0 fps  
4K Video

**GH4 From £1299**

GH4 Body + 14-140mm f3.5-5.6 **£1299**  
GH4 Body **£1749**  
GH3 body **£749**  
**RECOMMENDED LENSES:**  
12-35mm f2.8 Vario Power OIS **£829**  
**NEW** 14-140mm f3.5-5.6 OIS **£495**



GX7

Black or Silver

16.0 megapixels  
5.0 fps  
1080p movie mode

**GX7 Body £529**

GX7 Body **£529**  
GX7 + 14-42mm **£599**  
GX7 + 20mm lens **£699**  
GM1 + 12-32mm lens Available in Black, Tan & Silver **£549**  
GM1 + 15mm lens Black **£899**

## OLYMPUS



OM-D E-M10

Black & Silver

16.1 megapixels  
8.0 fps  
1080p movie mode

**OM-D E-M10 From £499**

OM-D E-M10 Body **£499**  
OM-D E-M10 + 14-42mm Electronic Zoom **£659**  
OM-D E-M1 Body **£1090**  
OM-D E-M1 + 12-50mm **£1249**  
OM-D E-M1 + 12-40mm **£1699**  
OM-D E-M5 Body **£589**  
OM-D E-M5 + 12-50mm **£749**



E-P5

Silver, Black or White

16.1 megapixels  
9.0 fps

**E-P5 Body £599**

E-P5 + 14-42mm **£699**  
E-P5 + 17mm + VF-4 Electronic Viewfinder **£1049**  
E-PL5 + 14-42mm **£319**  
**NEW** E-PL6 + 14-42mm EZ **£429**  
**RECOMMENDED LENSES:**  
Olympus 12mm f2.0 ED **£899**  
Olympus 17mm f1.8 **£369**



PENTAX

K-3

24.0 megapixels  
8.3 fps  
1080p movie mode

**K-3 From £879**

K-3 Body **£879**  
K-3 + 18-135mm **£1139**  
**NEW** K-3 Limited edition with Battery grip **£1099**  
K-5 II + 18-55mm WR **£649**  
K-5 II + 18-135mm WR **£899**  
K-5 IIs Body **£698**  
K-50 **£349**  
K-500 **£359**

## FUJIFILM



X-E2

Black or Silver

16.3 megapixels  
7.0 fps

**X-E2 From £569**

X-E2 Body **£569**  
X-E2 + 18-55mm **£919**  
**RECOMMENDED X-MOUNT LENSES:**  
Fujinon 35mm f1.4 R **£409**  
Fujinon 60mm f2.4 R **£435**  
Fujinon 18-55mm f2.8-4.0 OIS **£460.89**  
**Fuji Cashback\* ends 30.09.14**



X-T1

16.3 megapixels  
8.0 fps  
1080p movie mode

**X-T1 From £979**

X-T1 Body **£979**  
X-T1 + 18-55mm **£1329**  
**X-Pro1 Body £649 Inc £100 Cash back\*** Price you pay today **£749**  
X-E1 Body **£269**  
X-E1 + 18-55mm **£599**  
X-A1 + 16-50mm Red **£359**



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### Canon

#### Capture the moment at 7 frames per second

The new EOS 70D with Wi-Fi capability incorporates the new Dual Pixel CMOS AF technology enabling fast and smooth AF tracking whilst shooting movies or stills in Live View mode.

<b>EOS 70D</b> 20.2 megapixels 7.0 fps 1080p movie mode	<b>70D Body</b> £849
	<b>70D + 18-55mm f3.5-5.6 IS STM</b> £959
	<b>70D + 18-135mm f3.5-5.6 IS STM</b> £1139

**70D From £849**

### Canon EOS 100D

18.0 megapixels  
4.0 fps  
1080p movie mode

<b>100D</b>	<b>From £375</b>
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<b>100D Body</b>	<b>£375</b>
<b>100D + 18-55mm f3.5-5.6</b>	<b>£475</b>
<b>100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM</b>	<b>£609</b>

### Canon 700D

18.0 megapixels  
5.0 fps  
1080p movie mode

<b>700D</b>	<b>From £479</b>
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<b>700D Body</b>	<b>£479</b>
<b>700D + 18-55mm IS STM</b>	<b>£549</b>
<b>700D + 18-135mm IS STM</b>	<b>£729</b>
<b>700D + 18-135mm IS STM + 40mm STM</b>	<b>£859</b>

### Canon EOS 1Dx

18.1 megapixels  
12.0 fps  
Full Frame CMOS sensor

**1Dx Body £4845**

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**  
★★★★★  
"...honestly say that I have never been so excited about my equipment"  
Snapperfish - Oxford

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**  
★★★★★  
"...bought this as an upgrade to the 5D Mk 2 and have never looked back."  
Dove - Cornwall

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**  
★★★★★  
"...The full frame sensor is superb"  
Sandan Cath - Luton

### Canon EOS 7D

18.0 megapixels  
8.0 fps  
1080p movie mode

**7D Body £799**

<b>7D Body</b>	<b>£799</b>
<b>7D + 18-135mm f3.5-5.6 IS</b>	<b>£999.97</b>
<b>7D + 15-85mm f3.5-5.6 IS USM</b>	<b>£1349.97</b>

### Canon EOS 6D

20.2 megapixels  
4.5 fps  
1080p movie mode  
Full Frame CMOS sensor

**6D From £1299**

<b>6D Body</b>	<b>£1299</b>
<b>6D + 24-105mm f4.0 L IS USM</b>	<b>£1799</b>

### Canon 5D Mark III

22.3 megapixels  
6.0 fps  
1080p movie mode  
Full Frame CMOS sensor

**5D Mark III From £2299**

<b>5D Mk III Body</b>	<b>£2299</b>
<b>5D Mk III + 24-105mm f4.0L IS USM</b>	<b>£2899</b>
<b>5D Mk III + 24-70mm f2.8 II</b>	<b>£3799</b>

★★★★★ **CUSTOMER PRODUCT REVIEWS** ★★★★★

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**CUSTOMER REVIEW: 5D Mark III +**  
★★★★★  
"Mind blowing clear photography"  
Ziela - Ireland

### Tripods

**Manfrotto**  
Imagine More

**MT190XPRO3**  
• 160cm Max Height  
• 19cm Min Height  
• 9cm Min Height

<b>MT190XPRO3</b>	<b>£159</b>
<b>MT190XPRO4</b>	<b>£169</b>
<b>MT190XPRO3 Carbon Fibre</b>	<b>£299</b>
<b>MT190XPRO4 Carbon Fibre</b>	<b>£299</b>
<b>MT190XPRO3 + 496RC2 Ball Head</b>	<b>£179</b>
<b>MT190XPRO4 + 496RC2 Ball Head</b>	<b>£219</b>

### Manfrotto

**MT190XPRO3**  
• 160cm Max Height  
• 19cm Min Height  
• 9cm Min Height

**MT190XPRO3** £159  
**MT190XPRO4** £169  
**MT190XPRO3 Carbon Fibre** £299  
**MT190XPRO4 Carbon Fibre** £299  
**MT190XPRO3 + 496RC2 Ball Head** £179  
**MT190XPRO4 + 496RC2 Ball Head** £219

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\*T&Cs apply, see website for details. Open to UK resident Twitter users aged 16 or over.

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<b>Canon Speedlights:</b> 430EX II £209 600EX-RT £465	<b>Macroites:</b> MR-14EX £469 MT-24EX £749	<b>Nikon Speedlights:</b> SB700 £229 SB910 £339	<b>Kits:</b> R1 Close-Up £415 R1C1 £559	<b>SONY Flashguns:</b> HVL-F43M £275 HVL-F60AM £459	<b>OLYMPUS Flashguns:</b> FL-300R £134.99 FL-600R £299	<b>VENUS Flashguns:</b> AF 540FGZ £349 AF 360FGZ £225
<b>Melco Flashguns:</b> 24 AF-1 £49.99 44 AF-1 £139.99 52 AF-1 £199.99 58 AF-2 £249	<b>Macro flash:</b> 15 MS-1 £279	<b>SIGMA Flashguns:</b> EF 610 DG ST £109.99 EF 610 DG Super £159.99	<b>Nissin Flashguns:</b> MG8000 £349 Di622 II £114.99 Di700 £159 Di866 Mark II £199	<b>SUNPAK Flashguns:</b> PF30X £74.99 16R Pro £337.99	<b>SEKONIC:</b> Sekonic L-308S £149 Pro 478DR £324.99	<b>GOSEN:</b> DigiPro F £159.99
<b>PocketWizard</b> MiniTT1 £149 FlexTT5 £149	<b>Plus III Set £229</b> <b>PlusX Set £139.99</b>	<b>Sand Bag £9.99</b> <b>3m Background Support £99</b> <b>Light Stands From £10.99</b>	<b>Softlite Reflector Kits Inc Honeycomb &amp; Diffuser:</b> 42cm £49 55cm £69 70cm £129	<b>Rogue FlashBender From £23.99</b>	<b>INTERFIT</b> Folding Softbox From £54.99 Reflector Bracket £24.99	<b>Off Camera flash Cord From £30.99</b>
<b>westcott</b> Micro Apollo £25.99 Collapsible Umbrella Flash Kit £65	<b>Lastolite</b> Ezybox Softbox £44.99 Ezybox Hotshoe From £89.99 EzyBalance Grey £19.99	<b>Background Support £124.99</b>	<b>TriFlip Kits From £69.99</b>	<b>Urban Collapsible £165</b>	<b>Reflectors:</b> 30cm £12.50 50cm £22.99 75cm £34.99 95cm £59 120cm £74.99	<b>Tilthead £17.99</b>

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#### DSLR Lenses

##### CANON LENSES

EF 20mm f2.8 USM	£409
EF 24mm f2.8 IS USM	£458
EF 28mm f1.8 USM	£379
EF 35mm f2.0	£208
EF 35mm f2.0 IS USM	£469
EF 40mm f2.8 STM	£159
TS-E 45mm f2.8	£1129
EF 50mm f1.8 II Lens	£89
EF 50mm f2.5 Macro Lens	£234.95
EF-S 60mm f2.8 USM Macro	£365
MP-E 65mm f2.8 1.5x Macro	£853
TS-E 90mm f2.8	£1124
EF 100mm f2.8 USM Macro	£385
EF-S 15-85mm f3.5-5.6 IS USM	£579
EF 16-35mm f2.8 II USM II	£1198
EF-S 17-85mm f4.0-5.6 IS USM	£356
EF-S 18-55mm f3.5-5.6 IS STM Lens	£188
EF-S 18-135mm f3.5-5.6 IS STM	£359
EF 24-105mm f3.5-5.6 IS	£410
EF 24-105mm f4.0 L IS USM	£813
EF 28-135mm f3.5-5.6 IS USM	£359
EF-S 55-250mm f4.5-6.3 IS STM	£284
EF 70-200mm f4.0 L USM	£495
EF 70-300mm f4.0-5.6 IS USM	£389

##### NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
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14mm f2.8 D AF ED Lens	£1239
24mm f1.4 G AF-S ED	£1465
24mm f2.8 D AF Lens	£369
24mm f3.5 D ED PC-E	£1465
NEW! 28mm f1.8 G AF-S	£495
35mm f1.4 G AF-S Nikkor	£1295
35mm f1.8 G AF-S DX	£148
NEW! 35mm f1.8 G ED AF-S Nikkor	£465
35mm f2.8 D AF Nikkor	£255
40mm f2.8 G AF-S DX Micro	£185
50mm f1.4 G AF-S	£279
50mm f1.8 D AF Lens	£109
50mm f1.8 G AF-S Lens.5-5.6 G ED VR	£149
50mm f2.8 G AF-S ED Micro	£404
60mm f2.8 D AF Micro Nikkor Lens	£368
NEW! 58mm f1.4 G AF-S Lens	£1599
85mm f1.4 G AF-S	£1177
85mm f1.8 D AF	£299
85mm f1.8 G AF-S	£375
105mm f2.8 D AF DC Lens	£805
105mm f2.8 G AF-S VR IF ED Micro	£629
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 AF Micro	£1179
300mm f4.0 D AF-S IF ED	£1029
10-24mm f3.5-4.5 G AF-S DX	£639
12-24mm f4 G AF-S IF-ED DX	£839
14-24mm f2.8 G ED AF-S	£1315
16-85mm f3.5-5.6 G ED AF-S DX VR	£438
17-55mm f2.8 G ED DX AF-S IF	£1049

18-35mm f3.5-4.5G AF-S ED Nikkor	£519
NEW! 18-55mm f3.5-5.6 G F-S DX NIKKOR VR II	£229
18-105mm AF-S DX Nikkor f3.5-5.6 G ED VR	£204
18-140mm f3.5-5.6 G ED AF-S DX VR	£459
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
18-300mm f3.5-5.6 ED AF-S VR	£679
24-70mm f2.8 G ED AF-S	£1245
24-85mm f2.8-4.0 D AF	£549
24-120mm f4 G AF-S ED VR	£810
28-300mm f3.5-5.6 G ED AF-S VR	£659
55-200mm f4.5-6.3 G AF-S DX VR IF-ED	£241
55-300mm f4.5-6.3 G AF-S DX VR	£279
70-200mm f4 G ED VR	£949
70-200mm f2.8G ED AF-S VR II	£1605
70-300mm f4.5-5.6 G ED AF-S IF VR	£439

##### SIGMA LENSES - with 3 Year Warranty

30mm f1.4 DC HSM	£369
35mm f1.4 DG HSM	£669
50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM	£329
70mm f2.8 EX DG Macro	£365
85mm f1.4 EX DG HSM	£649
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12-24mm f4.5-5.6 EX DG HSM II	£589

17-70mm f2.8-4.0 DC OS HSM	£329
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18-250mm f3.5-6.3 DC OS HSM	£306
18-250mm f3.5-6.3 DC Macro OS HSM	£299
24-70mm f2.8 IF EX DG HSM	£599
50-150mm f2.8 EX DC APO OS HSM	£739
50-200mm f4.0-5.6 DC OS HSM	£119
50-500mm f4.5-6.3 DG OS HSM	£999
70-200mm f2.8 EX DG OS HSM	£799
70-300mm f4.0-5.6 APO Macro Super DG From	£150
70-300mm f4.0-5.6 DG OS	£275
120-300mm f2.8 OS	£2799
120-400mm f4.5-5.6 DG OS HSM	From £639
150-500mm f5.0-6.3 DG OS HSM	£699
EX DG APO Tele Converters	From £198

##### TAMRON LENSES - with 5 Year Warranty

90mm f2.8-4.0 VC USD Macro	£399
90mm f2.8 SP Di Macro	£369
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£359
17-50mm f2.8 XR Di II VC	£349
18-200mm f3.5-6.3 AF XR Di II	£132
18-270mm f3.5-6.3 Di II VC PZD	£329
24-70mm f2.8 Di VC USD SP	£799
28-75mm f2.8 XR Di	£359
70-200mm f2.8 Di VC USD	£1099
70-300mm f4.5-5.6 SP Di VC USD	£289

### Canon Lenses Price Drop



WAS	NOW
EF 50mm f1.4 USM	£285 ... £279
EF 600mm f4 L IS II USM	£9999 ... £8899
EF 70-200mm f2.8 L IS II USM	£1949 ... £1699

WAS	NOW
EF 70-200mm f4 L IS USM	£964 ... £959
EF 70-300mm f4.5-5.6 L IS USM	£1209 ... £1069
EF 800mm f5.6 L IS USM	£10095 ... £9999
EF 8-15mm f4.0 L USM Fisheye	£1089 ... £999
EF 85mm f1.2 L II USM	£1750 ... £1549
EF 85mm f1.8 USM	£295 ... £289
EF-S 10-22mm f3.5-4.5 USM	£475 ... £449
EF-S 17-55mm f2.8 IS USM	£639 ... £619
TS-E 17mm f4L	£475 ... £449
TS-E 24mm f3.5L II	£1599 ... £1479
EF 1.4x III Extender	£409 ... £329

WAS	NOW
EF 2x III Extender	£409 ... £329
EF 100-400mm f4.5-5.6 L IS USM	£1255 ... £1239
EF 100mm f2.8L Macro IS USM	£704 ... £699
EF 135mm f2 L USM	£899 ... £769
EF 14mm f2.8 L II USM	£1899 ... £1669
EF 180mm f3.5 L USM Macro	£1274 ... £1109
EF 200-400mm f4 L IS USM with Internal 1.4x Extender	£10149 ... £8999
EF 17-40mm f4 L USM	£629 ... £619
EF 200mm f2.0 L IS USM	£4669 ... £4499
EF 200mm f2.8 L USM MKII	£649 ... £569

WAS	NOW
EF 24-70mm f2.8L II USM	£1799 ... £1549
LOW PRICE! EF 24-70mm f4 L IS USM	£929 ... £889
LOW PRICE! EF 24mm f1.4L II USM	£1325 ... £1224
EF 28-300mm f3.5-5.6 L IS USM	£2199 ... £1899
EF 300mm f2.8 L IS USM	£5295 ... £4899
EF 300mm f4 L IS USM	£1169 ... £1079
EF 35mm f1.4 L USM	£1140 ... £1099
EF 400mm f2.8 L IS II USM	£8149 ... £7799
EF 400mm f5.6 L USM	£1123 ... £989
EF 500mm f2.8 L IS II USM	£7445 ... £7049
EF 50mm f1.2 L USM	£1259 ... £1149

#### Photo Bags & Rucksacks



##### Transit Backpack 350AW Slate Grey

Holds a Pro DSLR with Grip, up to 3 Lenses, Compact Tripod, 15" Laptop & Accessories



Transit AW:	
Sling 250 AW	£79
Backpack 350 AW	£98

##### Flipside Sport Orange/Blue

Built for photographers in pursuit of active adventures



Flipside Sport:	
10L AW	£94
15L AW	£99
20L AW	£134



##### Manfrotto Professional Backpacks

Designed to hold a DSLR, lenses and several accessories.



20	£124
30	£179
50	£219



##### Expedition 5x Black



5x	£129
6x	£144
7x	£179



##### Hadley Pro Original Khaki



Canvas/Leather: Khaki, Black	
FibreNyte/Leather: Khaki, Sage, Black	
Digital	£119
Small	£144
Large	£164
Pro Original	£174

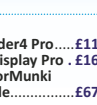
#### Computing



PIXMA Pro 100	£364
PIXMA Pro 10	£499
PIXMA Pro 1	£645



Spyder4 Pro	£114
i1 Display Pro	£160
ColorMunki Smile	£67



Intuos5 Pro Professional Pen and Touch Tablet	
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NEW! Medium	£259
NEW! Large	£369

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5.0x optical zoom  
1080p movie mode



PowerShot S120  
£309

12.1 megapixels  
5.0x optical zoom  
1080p movie mode



PowerShot G1 X Mark II  
£699

12.8 megapixels  
5.0x optical zoom  
1080p movie mode

PowerShot SX510 HS	£189
PowerShot SX600 HS	£149
IXUS 265 HS	£129
PowerShot G1 X Mark II	£699
PowerShot SX700 HS	£249
PowerShot D30	£249

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T009 Colour	<b>£29.99</b> 66ml	<b>£4.99</b> 70ml, 3 for <b>£13.99</b>	Photo 900, 1270, 1290
T026 Black	<b>£39.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 810, 830, 830u, 925, 935
T027 Colour	<b>£29.99</b> 46ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	
T0341-T0347 Set of 7	<b>£126.99</b> set of 7	Check Website.	Photo 2100
T0341/8, each	<b>£15.99</b> 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	<b>£18.99</b> 17ml	Check Website.	
T0345/6/7, each	<b>£18.99</b> 17ml	Check Website.	
T0441-T0454 Set of 4	<b>£49.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	C64, C66, C84, C86,
T0441 Black	<b>£21.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	CX3600/3650, CX6400, CX6600
T0452/3/4, each	<b>£11.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Parasol Inks
T0481-T0486 Set of 6	<b>£69.99</b> set of 6	<b>£19.99</b> , 3 sets for <b>£56.99</b>	R200, R220, R300, R320, R340
T0481/2/3, each	<b>£16.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	RX500, RX600, RX620, RX640
T0484/5/6, each	<b>£16.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Seahorse Inks
T0540-T0549 Set of 8	<b>£109.99</b> set of 8	<b>£35.99</b> , 3 sets for <b>£99.99</b>	Photo R800, R1800
T0540 Gloss	<b>£8.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£13.99</b>	Frog Inks
T0541/2/3/4, each	<b>£14.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0547/8/9, each	<b>£14.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0551-T0554 Set of 4	<b>£34.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	Photo R240, R245,
T0551 Black	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£10.99</b>	RX420, RX425, RX520, RX525
T0552/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Duck Inks
T0591-T0599 Set of 8	<b>£99.99</b> set of 8	Check Website.	Photo R2400
T0591/2/3, each	<b>£12.99</b> 13ml	Check Website.	Lilly Inks
T0594/5/6, each	<b>£12.99</b> 13ml	Check Website.	
T0597/8/9, each	<b>£12.99</b> 13ml	Check Website.	
T0611-T0614 Set of 4	<b>£34.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	D68, D88,
T0611 Black	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Teddy Bear Inks
T0711-T0714 Set of 4	<b>£34.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	<b>£8.99</b> 7.4ml	<b>£4.99</b> 13ml, 3 for <b>£13.99</b>	SX400/405/415/515, D78/92/120, B40W, DX4000/4400/5000/6000/7000/7400/8400/9400
T0712/3/4, each	<b>£8.99</b> 5.5ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	
T0791-T0796 Set of 6	<b>£74.99</b> set of 6	Check Website.	Photo 1400
T0791/2/3, each	<b>£12.99</b> 10ml	Check Website.	Owl Inks
T0794/5/6, each	<b>£12.99</b> 10ml	Check Website.	
T0801-T0806 Set of 6	<b>£51.99</b> set of 6	<b>£19.99</b> , 3 sets for <b>£57.99</b>	Photo P50, PX650/660/700W/710W/720WD,
T0801/2/3, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	PX730WD/800FW/810FW/830FWD/830FWD
T0804/5/6, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	R265/282/360, RX560/585/685
T0870-T0879 Set of 8	<b>£74.99</b> set of 8	Check Website.	Photo R1900
T0870 Gloss	<b>£7.99</b> 11.4ml	Check Website.	Flamingo Inks
T0871/2/3/4, each	<b>£9.99</b> 11.4ml	Check Website.	
T0877/8/9, each	<b>£9.99</b> 11.4ml	Check Website.	
T0961-T0969 Set of 8	<b>£74.99</b> set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	<b>£9.99</b> 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	<b>£9.99</b> 11.4ml	Check Website.	
T1281-T1284 Set of 4	<b>£29.99</b> set of 4	<b>£14.99</b> set of 4	S22, SX125/130, SX420W/425W/445W,
T1281 Black	<b>£7.99</b> 5.8ml	<b>£4.99</b> 13ml	BX305F
T1282/3/4, each	<b>£7.99</b> 3.5ml	<b>£3.99</b> 10ml	Fox Inks
T1291-T1294 Set of 4	<b>£42.99</b> set of 4	<b>£16.99</b> sets of 4	SX420W/425W/445W/525WD/620FW,
T1291 Black	<b>£10.99</b> 11.2ml	<b>£4.99</b> 16ml	BX305F/320FW/525WD/535WD/625FW/630FW,
T1292/3/4, each	<b>£10.99</b> 7ml	<b>£4.49</b> 13ml	BX635FW/BX925FW/BX935FW, B42WD
T1571-9, each	<b>£20.99</b> 25.5ml each or <b>£164.99</b> set of 8		Photo R3000 Turtle Inks
T1591-9, each	<b>£14.99</b> 17ml each or <b>£107.99</b> set of 8		Photo R2000 Kinkfisher Inks
T5591-6, each	<b>£13.99</b> 13ml each or <b>£74.99</b> set of 8		Photo RX700 Penguin Inks
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No.16 Set of 4	<b>£24.99</b> set of 4	<b>£14.99</b> set of 4	Workforce WF-2010W, 2510WF, 2520NF,
No.16 Black	<b>£7.99</b> 5.4ml	<b>£4.99</b> 13ml	2530WF, 2540WF
No.16 C/M/Y, each	<b>£5.99</b> 3.1ml	<b>£3.99</b> 13ml	Fountain Pen Inks
No.16XL Set of 4	<b>£44.99</b> set of 4	<b>£14.99</b> set of 4	Workforce WF-2010W, 2510WF, 2520NF,
No.16XL Black	<b>£14.99</b> 12.9ml	<b>£4.99</b> 18ml	2530WF, 2540WF
No.16XL C/M/Y, each	<b>£11.99</b> 6.5ml	<b>£3.99</b> 13ml	High Capacity Fountain Pen Inks
No.18 Set of 4	<b>£22.99</b> set of 4	<b>£14.99</b> set of 4	Expression Home XP30, XP102, XP202, XP205
No.18 Black	<b>£7.99</b> 5.2ml	<b>£4.99</b> 18ml	XP302, XP305, XP402, XP405
No.18 C/M/Y, each	<b>£5.99</b> 3.3ml	<b>£3.99</b> 13ml	Daisy Inks
No.18XL Set of 4	<b>£46.99</b> set of 4	<b>£14.99</b> set of 4	Expression Home XP30, XP102, XP202, XP205
No.18XL Black	<b>£14.99</b> 11.5ml	<b>£4.99</b> 18ml	XP302, XP305, XP402, XP405
No.18XL C/M/Y, each	<b>£11.99</b> 6.6ml	<b>£3.99</b> 13ml	High Capacity Daisy Inks
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No.24 C/M/Y, each	<b>£7.99</b> 4.8ml	<b>NEW</b>	
No.24XL Set of 6	<b>£69.99</b> set of 6	<b>NEW</b>	Expression Premium XP600, XP605, XP700,
No.24XL B/L/C/L/M, each	<b>£11.99</b> 9.8ml	<b>NEW</b>	XP800
No.24XL C/M/Y, each	<b>£11.99</b> 8.7ml	<b>NEW</b>	Polar Bear Inks
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No.26 Photo Black	<b>£7.99</b> 4.5ml	<b>NEW</b>	XP800
No.26 C/M/Y, each	<b>£7.99</b> 4.5ml	<b>NEW</b>	High Capacity Polar Bear Inks
No.26XL Set of 4 (no PB)	<b>£54.99</b> set of 4	<b>NEW</b>	
No.26XL Black	<b>£14.99</b> 12.1ml	<b>NEW</b>	
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E&OE. Prices may be subject to change, but hopefully not!

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CLi42 Set of 4	<b>£79.99</b>
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PGi29 Set of 12	<b>£269.99</b>
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PGi520 Black 19ml	<b>£10.99</b>
CLi521 B/C/M/Y/GY 9ml	<b>£9.99</b>
PGi520/CLi521 Set of 5	<b>£46.99</b>
PGi525 Black 19ml	<b>£10.99</b>
CLi526 B/C/M/Y/GY 9ml	<b>£9.99</b>
PGi525/CLi526 Set of 5	<b>£46.99</b>
PGi550 Black 15ml	<b>£10.99</b>
CLi551 B/C/M/Y/GY 7ml	<b>£8.99</b>
PGi550/CLi551 Set of 5	<b>£42.99</b>
PG40 Black 16ml	<b>£14.99</b>
PG50 Black 22ml	<b>£21.99</b>
PG510 Black 9ml	<b>£11.99</b>
PG512 Black 15ml	<b>£16.99</b>
PG540XL Black 21ml	<b>£17.99</b>
PG545XL Black 15ml	<b>£16.99</b>
CL41 Colour 12ml	<b>£18.99</b>
CL51 Colour 21ml	<b>£25.99</b>
CL511 Colour 9ml	<b>£15.99</b>
CL513 Colour 13ml	<b>£20.99</b>
CL541XL Colour 15ml	<b>£19.99</b>
CL546XL Colour 13ml	<b>£18.99</b>

### Canon Compatibles

BCi6 All colours, 15ml, each	<b>£2.99</b>
PGi5 Black 29ml	<b>£4.99</b>
CLi8 B/C/M/Y/PC/PM 15ml	<b>£3.99</b>
PGi520 Black 19ml	<b>£4.99</b>
CLi521 B/C/M/Y/GY 9ml	<b>£3.99</b>
PGi525 Black 19ml	<b>£4.99</b>
CLi526 B/C/M/Y/GY 9ml	<b>£3.99</b>
PGi550XL Black 25ml	<b>£4.99</b>
CLi551XL B/C/M/Y/GY12ml	<b>£3.99</b>
PG40 Black 28ml	<b>£13.99</b>
PG50 Black 28ml	<b>£12.99</b>
PG510 Black 11.5ml	<b>£13.99</b>
PG512 Black 18ml	<b>£14.99</b>
PG540XL Black 21ml	<b>£13.99</b>
CL41 Colour 16ml	<b>£16.99</b>
CL51 Colour 24ml	<b>£14.99</b>
CL512 Colour 11.5ml	<b>£15.99</b>
CL513 Colour 15ml	<b>£16.99</b>
CL541XL Colour 15ml	<b>£15.99</b>

Many more in stock!



### HP Originals

No.38 All Colours 27ml each	<b>£26.99</b>
No.300 Black 4ml	<b>£10.99</b>
No.300 Colour 4ml	<b>£12.99</b>
No.301 Black 3ml	<b>£9.99</b>
No.301 Colour 3ml	<b>£11.99</b>
No.337 Black 11ml	<b>£18.99</b>
No.338 Black 11ml	<b>£18.99</b>
No.339 Black 21ml	<b>£25.99</b>
No.343 Colour 7ml	<b>£20.99</b>
No.344 Colour 14ml	<b>£28.99</b>
No.350 Black 4.5ml	<b>£11.99</b>
No.351 Colour 3.5ml	<b>£14.99</b>
No.363 Black 6ml	<b>£13.99</b>
No.363 C/M/Y/PC/PM each	<b>£9.99</b>
No.364 Black 6ml	<b>£7.99</b>
No.364 PB/C/M/Y 3ml each	<b>£6.99</b>
No.364 Set of 4	<b>£22.99</b>
No.901 Black 4ml	<b>£11.99</b>
No.901 Colour 5ml	<b>£14.99</b>
No.920XL Set of 4	<b>£46.99</b>
No.932XL Black 22.5ml each	<b>£21.99</b>
No.933XL C/M/Y 8.5ml each	<b>£9.99</b>
No.940XL Set of 4	<b>£69.99</b>
No.950XL Black 53ml each	<b>£24.99</b>
No.951XL C/M/Y 24ml each	<b>£17.99</b>

### HP Compatibles

No.15 Black 46ml	<b>£4.99</b>
No.21 Black 10ml	<b>£7.99</b>
No.22 Colour 21ml	<b>£11.99</b>
No.45 Black 45ml	<b>£4.99</b>
No.56 Black 24ml	<b>£9.99</b>
No.57 Colour 24ml	<b>£12.99</b>
No.78 Colour 36ml	<b>£9.99</b>
No.110 Colour 12ml	<b>£10.99</b>
No.300XL Black 18ml	<b>£14.99</b>
No.300XL Colour 18ml	<b>£16.99</b>
No.301XL Black 15ml	<b>£14.99</b>
No.301XL Colour 18ml	<b>£16.99</b>
No.336 Black 10ml	<b>£7.99</b>
No.337 Black 21ml	<b>£10.99</b>
No.338 Black 21ml	<b>£10.99</b>
No.342 Colour 12ml	<b>£10.99</b>
No.343 Colour 21ml	<b>£12.99</b>
No.344 Colour 21ml	<b>£14.99</b>
No.348 Photo 21ml	<b>£12.99</b>
No.350XL Black 30ml	<b>£14.99</b>
No.351XL Colour 20ml	<b>£16.99</b>
No.363 Black 20ml	<b>£6.99</b>
No.363 C/M/Y/PC/PM each	<b>£4.99</b>
No.364XL Black 18ml	<b>£9.99</b>
No.364XL C/M/Y 11ml each	<b>£8.99</b>

Many more in stock!

## Kodak

### Kodak Original Ink / Paper

ESP Black Series 10 Ink	<b>£6.99</b>
ESP Colour Series 10 Ink	<b>£12.99</b>
ESP Black Series 30 Ink	<b>£6.99</b>
ESP Colour Series 30 Ink	<b>£12.99</b>
ESP Black/Colour Twin Packs	<b>£18.99</b>

Kodak Photo Paper also in stock!



### Brother Originals

LC1100 Set of 4	<b>£36.99</b>
LC1240 Set of 4	<b>£47.99</b>
LC1280XL Set of 4	<b>£65.99</b>

### Brother Compatibles

LC900 Set of 4	<b>£11.99</b>
LC970 / 1000 Set of 4	<b>£11.99</b>
LC980 / 1100 Set of 4	<b>£11.99</b>
LC985 Set of 4	<b>£11.99</b>
LC1240 Set of 4	<b>£11.99</b>
LC1280XL Set of 4	<b>£15.99</b>



# Lowering the Cost of Photography

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### SanDisk

**SanDisk Blue SDHC Class 4 5MB/s**

2GB 5MB/s	£3.99
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16GB 5MB/s	£8.99

**SanDisk Ultra SDHC Class 6 30MB/s**

4GB 30MB/s	£5.99
8GB 30MB/s	£6.99
16GB 30MB/s	£10.99
32GB 30MB/s	£19.99

**SanDisk Extreme SDHC Class 10 UHS-1, 30 & 45MB/s**

4GB 30MB/s	£7.99
8GB 30MB/s	£9.99
16GB 45MB/s	£14.99
32GB 45MB/s	£26.99
64GB 45MB/s	£57.99

**NEW SanDisk Extreme 80 SDHC UHS-1 Class 10 80MB/s**

8GB 80MB/s	£14.99
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32GB 80MB/s	£42.99
64GB 80MB/s	£84.99

**SanDisk Ultra Compact Flash 30MB/s**

4GB 30MB/s	£13.99
8GB 30MB/s	£19.99
16GB 30MB/s	£34.99

**SanDisk Extreme Compact Flash 60MB/s**

8GB 60MB/s	£27.99
16GB 60MB/s	£45.99
32GB 60MB/s	£76.99
64GB 60MB/s	£139.99

**SanDisk Extreme Pro Compact Flash 90MB/s**

16GB 90MB/s	£72.99
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**SanDisk Ultra MicroSDHC Class 10 30MB/s**

8GB 30MB/s	£7.99
16GB 30MB/s	£12.99
32GB 30MB/s	£24.99
64GB 30MB/s	£48.99

**SanDisk Cruzer Blade USB Pen Drives**

8GB USB 2.0	£4.99
16GB USB 2.0	£7.99
32GB USB 2.0	£15.99

### Lexar

**Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s**

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16GB 60MB/s	£17.99
32GB 60MB/s	£32.99

**Lexar Professional Compact Flash 800X, 120MB/s**

8GB 120MB/s	£24.99
16GB 120MB/s	£39.99
32GB 120MB/s	£69.99

**Lexar Professional Dual Slot Reader SD & Compact Flash**

USB3.0 Reader 500MB/s	£25.99
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### Delkin Devices

**Delkin Professional Compact Flash 500X, 75MB/s**

8GB 75MB/s	£16.99
16GB 75MB/s	£27.99
32GB 75MB/s	£46.99

**Waterproof Memory Card Storage Totes**

SD Tote Holds 8 SD cards	£6.99
CF Tote Holds 4 Compact Flash	£6.99

**Universal Memory Card Readers**

USB2.0 Reader 30MB/s	£9.99
USB3.0 Reader 500MB/s	£19.99

## BATTERIES

### Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

**NB-2L/LH for Canon** £9.99

**NB-4L for Canon** £9.99

**NB-5L for Canon** £9.99

**NB-6L for Canon** £9.99

**NB-7L for Canon** £12.99

**NB-9L for Canon** £9.99

**NB-10L for Canon** £12.99

**NB-11L for Canon** £12.99

**BP-511 for Canon** £12.99

**LP-E5 for Canon** £12.99

**LP-E6 for Canon** £19.99

**LP-E8 for Canon** £15.99

**LP-E10 for Canon** £12.99

**LP-E12 for Canon** £12.99

**NP45 for Fuji** £9.99

**NP50 for Fuji** £9.99

**NP95 for Fuji** £9.99

**NPW120 for Fuji** £17.99

**NP400 for Minolta** £12.99

**EN-EL1 for Nikon** £9.99

**EN-EL3E for Nikon** £14.99

**EN-EL5 for Nikon** £9.99

**EN-EL9 for Nikon** £12.99

**EN-EL10 for Nikon** £9.99

**EN-EL11 for Nikon** £9.99

**EN-EL12 for Nikon** £9.99

**EN-EL14 for Nikon** £19.99

**EN-EL15 for Nikon** £24.99

**EN-EL19 for Nikon** £12.99

**EN-EL20 for Nikon** £14.99

**EN-EL21 for Nikon** £14.99

**LI10B/12B for Olympus** £9.99

**LI40B/42B for Olympus** £9.99

**LI50B for Olympus** £9.99

**BLM-1 for Olympus** £12.99

**BLN-1 for Olympus** £24.99

**BLS-1 for Olympus** £12.99

**BLS-5 for Olympus** £15.99

**CGR-S006 for Panasonic** £9.99

**CGA-S007 for Panasonic** £9.99

**DMW-BCG10 for Panasonic** £19.99

**DMW-BCJ13 for Panasonic** £19.99

**DMW-BCK7 for Panasonic** £19.99

**DMW-BLB13 for Panasonic** £19.99

**DMW-BLE9 for Panasonic** £12.99

**DMW-BLF19 for Panasonic** £19.99

**DMW-BMB9 for Panasonic** £22.99

**D-L150 for Pentax** £12.99

**D-L190 for Pentax** £12.99

**D-L1109 for Pentax** £12.99

**SLM-1674 for Samsung** £9.99

**BG-1 for Sony** £19.99

**BX-1 for Sony** £14.99

**NP-FM500H for Sony** £19.99

**NP-FH50 for Sony** £19.99

**NP-FW50 for Sony** £24.99

### Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power, AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

**For Canon 5DMkII** £84.99

**For Canon 5DMkIII** £84.99

**For Canon 7D** £84.99

**For Canon 60D** £84.99

**For Canon 550D** £84.99

**For Canon 600D** £84.99

**For Canon 650D** £84.99

**For Canon 700D** £84.99

**For Nikon D600** £84.99

**For Nikon D800/D800E** £84.99

**For Nikon D7000** £84.99

### Universal Charger

The NEW Hahnel UniPac charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. £19.99

### AA & AAA Rechargeables

AA 1300mAh Lloytron (4)	£4.99
AA 2050mAh GP Recharge (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2900mAh Delkin (4)	£9.99
AAA 850mAh GP Recharge (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1100mAh Lloytron (4)	£4.99

### Coin Cells & Lithiums

AAA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Lithium (1)	£1.99
CR2025, CR2032 etc	£1.99

## SCREW-IN FILTERS

### KOOD Slim Frame UV Filters

46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

### Marumi DHG Slim Frame Multicoated Clear Protection Filters

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

### Hoya HMC Slim Frame Multicoated UV Filters

37mm	£12.99
46mm	£12.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

### Marumi DHG Slim Frame Multicoated Circular Polarising Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

### Marumi DHG Slim Frame Multicoated Circular Polarising Filters

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

### Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters

52mm	£27.99
58mm	£32.99
62mm	£35.99
67mm	£39.99
72mm	£44.99
77mm	£49.99
82mm	£56.99

### Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm	£97.99
82mm	£120.99

## SQUARE FILTERS

### KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system**

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
52mm Adapter Ring	£4.99	ND2	£9.99
55mm Adapter Ring	£4.99	ND4	£9.99
58mm Adapter Ring	£4.99	ND8 NEW	£10.99
62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
Standard Holder	£5.99	ND8 Hard Graduated NEW	£13.99
Wide Angle Holder	£6.99	Light Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Dark Blue Graduated	£11.99
		Light Sunset Graduated	£11.99
		Dark Sunset Graduated	£11.99
		Light Tobacco Graduated	£11.99
		Dark Tobacco Graduated	£11.99
		Light Mauve Graduated	£11.99
		Dark Mauve Graduated	£11.99
		Fog (strong or light)	£9.99
		Diffuser (strong or light)	£9.99
		Starburst (x4, x8 or x8)	£12.99
		Close-Up (+1, +2 or +4)	£12.99
		Red, Orange, Yellow each	£9.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

### Six-Piece ND Filter Kit

£43.99

## LENS HOOD & CAPS

### Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4.5-6.8	£9.99
ET-65B Canon 70-300/4.5-6.8	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-A5 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99

### Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

### Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/Oi/So	£3.99
Rear Caps Ni/Ca/Px/Oi/So	£3.99

## STEPPING RINGS & MACRO

### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm 52-55mm	58-55mm	67-62mm
37-43mm 52-58mm	58-62mm	67-77mm
43-46mm 52-58mm	58-67mm	72-77mm
46-49mm 52-58mm	62-67mm	
49-52mm 52-58mm	62-72mm	

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK? £4.99 each!

### Reversing Rings

Coupling Rings	£12.99
Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.	£11.99

### Extension Tubes

Canon, Nikon, Sony, Olympus and Pentax.	£17.99
1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

### Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

## TRIPODS

### VANGUARD

**Vanguard AltaPRO263AT**  
Aluminum 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg  
Load: 7.0kg  
Folded: 63cm  
Height: 165cm  
RRP £160 **NOW £89.99**

**SAVE £70**

**SBH100**  
Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.

Weight: 0.39kg  
Load: 10.0kg  
RRP £90 **NOW £69.99**

**GH100**  
Award-winning pistol grip head with spirit level, friction control and panoramic function.

Weight: 0.75kg  
Load: 6.0kg  
RRP £150 **NOW £89.99**

**SAVE £60**

**AltaPRO263AT+SBH100**  
RRP £310 **NOW £159.99**

**AltaPRO263AT+GH100**  
RRP £310 **NOW £159.99**

### Manfrotto

**Manfrotto 055XPROB**  
Aluminum 3-section tripod, aluminum canopy, horizontal tilting central column.

Weight: 2.40kg  
Load: 7.0kg  
Folded: 65cm  
Height: 178cm  
RRP £175 **NOW £129.99**

**SAVE £45**

**804RC2**  
Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg  
Load: 4.0kg  
RRP £76 **NOW £55.99**

**496RC2**  
Popular ball head with two adjuster knobs and RC2 quick release.

Weight: 0.46kg  
Load: 6.0kg  
RRP £76 **NOW £55.99**

**SAVE £20**

**055XPROB + 804RC2**  
RRP £251 **NOW £169.99**

**055XPROB + 496RC2**  
RRP £251 **NOW £169.99**

**SAVE £81**

**MM294A4**  
Aluminum 4-section monopod

Folded: 49cm  
Height: 151cm  
Load: 0.60kg  
RRP £45 **NOW £34.99**

**MM294C4**  
Carbon Fibre 4-section monopod

Folded: 49cm  
Height: 151cm  
Load: 0.50kg  
RRP £75 **NOW £59.99**

**SAVE £15**

### hähnel

**Triad 30 Lite**  
4 section aluminum alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.

Weight: 1.20kg  
Max Load: 4.0kg  
Folded: 56cm  
Max Height: 142cm  
RRP £65 **NOW £39.99**

**SAVE £25**

**Triad 40 Lite** £49.99  
Including BH40 alloy ball head.

Weight: 1.58kg  
Max Load: 5.0kg  
Folded: 60cm  
Max Height: 153cm

**Triad 60 Lite**  
4 section aluminum alloy tripod including 3-way fluid damped pan/tilt head and carry case.

Weight: 1.90kg  
Max Load: 5.0kg  
Folded: 61cm  
Max Height: 162cm

**"An excellent value for money tripod"**  
Amateur Photographer Magazine  
RRP £85 **NOW £59.99**

**BH30 Ball Head** £19.99  
**BH40 Ball Head** £29.99

### BENRO

**GH1P**  
Superb gimbal head, with control handle. Side mounting for lens.

Weight: 0.8kg  
Load: 12.0kg  
RRP £320 **NOW £219**

**SAVE £100**

**GH2**  
Heavy duty gimbal head, with massive load rating. Flat mounting for lens.

Weight: 1.4kg  
Load: 23.0kg  
RRP £440 **NOW £299**

**SAVE £140**

## BAGS

### thinkTANK photo

**We will match or beat ANY UK Think Tank price! Full range in stock!**

**Retrospective Range**

Retro 5	£103
Retro 7	£114
Retro 10	£116
Retro 20	£120
Retro 30	£138
Retro 40	£157

**Airport Commuter**

**Streetwalker Pro** £140

**Glass Limo** £147 £270

### Billingham

**We will match or beat ANY UK Billingham price! Full range in stock!**

**Hadley Range**

Digital Small	£125
Digital Large	£155
Pro	£175

**The 5 Series**

225	£290
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24-85mm F3.5-5.6 USM	E+ / E+ £129 - £149
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28mm F1.8 USM	E+ / Mint- £279
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85mm F1.2 L USM MkII	E+ / Mint- £1,249 - £1,279
100mm F2.8 USM	E+ £229
100-400mm F4.5-5.6 L IS USM	E+ / Mint- £749 - £849
135mm F2.8 L USM	E+ / Mint- £699 - £749
180mm F2.8 L Macro USM	Mint- £779
300mm F2.8 L IS USM MkII	E+ £329
400mm F2.8 L IS USM	E+ £439
400mm F2.8 L USM	E+ £249
400mm F4 DO IS USM	E+ £349
600mm F4 L USM	E+ £349
Sanyang 8mm F3.5 Asph Fish-Eye	Mint- £169
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Sigma 28-105mm F4-5.6 UC AF	E+ £59
Sigma 35mm F1.4 DG HSM A	E+ £549
Sigma 50-200mm F4-5.6 DG OS	E+ £69
Sigma 55-200mm F4-5.6 DG OS HSM	E+ £79
Sigma 70-210mm F2.8 Apo. E+ / Unusd £179 - £229	
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Sigma 70-300mm F4-5.6 Apo Macro	E+ £109
Sigma 75-300mm F4.5-5.6 Apo	E+ £69
Sigma 100-300mm F4.5 Apo EX HSM	E+ £399
Sigma 105mm F2.8 EX Macro	E+ £249
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Tamron 55-200mm F4-5.6 Di II	E+ £39
Tamron 60mm F2 Di II Macro	Mint- £249
Tamron 70-200mm F2.8 Di LD	Unusd £449
Tamron 70-300mm F4-5.6 Di	E+ £69
Tamron 90-300mm F4-5.6 Di Macro	E+ £249
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Tamron 200-500mm F5-6.3 Di LD AF	E+ £649
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Tokina 24-200mm F3.5-5.6 SD	Unusd £129
Tokina 28-70mm F2.6-2.8 ATX Pro	Unusd £299
Tokina 80-400mm F4.5-5.6 ATX	E+ £239
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400E2 Speedlite	E+ £39
430E2 Speedlite	E+ £119
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560E2 Speedlite	E+ £129 - £149
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16mm F8 G + Finder	Mint- £99
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90mm F2.8 G	E+ £179 - £229
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RY Body Only	E+ / E+ £169 - £199
S2 Body Only	E+ / Unusd £450 - £549
ST Body + PT Battery Pack	E+ £249
ST Body Only	E+ £229
RTS2 Body + Motordrive	E+ £199
RTS2 Body + Winder	E+ £169
RTS2 Body Only	E+ £149
RTS + Winder	E+ £149
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167MT Body Only	E+ £59 - £89
137MA Body Only	E+ £69
137MD Body Only	Exc £35
139 Body + Winder	E+ £75
Pre-view Body Only	E+ / Unusd £449 - £249
28-70mm F3.5-4.5 MM	E+ £259 - £279
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RTF 540 Set + Power Pack	Unusd £99
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TLA280 Flash	As Seen / Unusd £39 - £149
TLA300 Flash	E+ / E+ £25 - £39
TLA360 Flash	E+ / E+ £39 - £149

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Fuji Finepix X100	E+ / Mint- £399 - £399
Fuji Finepix X100 Black LTD.	Mint- £589
Fuji X-E1 Black Body Only	E+ / E+ £229 - £279
Fuji X-E1 Two Tone Silver Body Only	E+ / E+ £219 - £229
Fuji X-M1 Silver Body Only	Mint- £199 - £249
Fuji X-Pro1 Body Only	E+ / Mint- £349 - £449
Nikon J1 Black + 10mm	Exc Demo £29
Nikon V2 White + 10-30mm	Mint- £549
Olympus E-P1 Body Only	E+ £89
Olympus E-P2 Black Body Only	E+ / E+ £139 - £149
Olympus E-P2 Chrome Body Only	E+ £149
Olympus E-P3 + 14-42mm Black	Exc Demo £349
Olympus E-P3 Body Only - Black	E+ £219
Olympus E-P3 Body Only - Silver	Exc Demo £299
Olympus E-P3 Black Body Only	E+ / Mint- £429
Olympus E-PL1 Black + 14-2	E+ £165
Olympus E-PL1 Black Body Only	E+ / E+ £19 - £225
Olympus E-PL2 Black Body Only	As Seen / Unusd £25 - £39
Olympus E-PM1 Black Body Only	Exc / E+ £25 - £49
Olympus E-PM2 + 14-42mm	E+ / E+ £75 - £79
Olympus E-PM2 + 14-42mm - White	Mint- £199
Panasonic G1 Body Only	Exc / E+ £59 - £74
Panasonic G10 Body Only	Mint- £79
Panasonic G2 Body Only	Exc / E+ £49 - £99
Panasonic G3 Black Body Only	E+ £109
Panasonic G6 Body Only	Mint- £279
Panasonic GF-1 Body Only	E+ / Mint- £79
Panasonic GF-2 Body Only	Exc / E+ £59 - £79
Panasonic GF-3 Black Body	E+ / Mint- £89 - £119
Panasonic GF-3 Red Body	Mint- £129
Panasonic GF-5 Body Only	E+ £89
Panasonic GH-2 Body Only	E+ / Mint- £249 - £349
Panasonic GH-3 Body Only	E+ / Mint- £499 - £529
Panasonic GM1 + 12-35mm Asph	E+ £330
Panasonic GX1 Body Only	E+ / Mint- £149 - £219
Panasonic O Body Only	Mint- £189
Panasonic NX10 + 18-55mm	E+ / Mint- £149 - £159
Samsung NX100 + 20-50mm	E+ £99
Samsung NX110 + 20-50mm	E+ £189
Sony A7R Body Only	E+ / Mint- £1,049 - £1,249
Sony NEX3 + 16mm F2.8	E+ £239
Sony NEX3N Body Only	E+ £149
Sony NEX5 + 18-55mm + Flash	E+ £189
Sony NEX5N + 18-55mm + Flash	E+ £249
Sony NEX7 + 18-55mm	E+ £499 - £549

18-55mm F2.8-4XV	E+ £319
18mm F2.8 VR	E+ / Unusd £279 - £319
23mm F1.4 FX R	Mint- £649
35mm F1.4 FX R	E+ / Mint- £299
50-230mm F4.5-6.7 OIS XC	Mint- £279 - £289
60mm F2.4 FX R Macro	Mint- £299

4/3rds Lenses	
Olympus 7-14mm F4 ED Zuiko	E+ £749 - £789
Olympus 8mm F3.5 Fisheye Zuiko D	E+ £399
Olympus 11-22mm F2.8-3.5 Zuiko	E+ / Mint- £299
Olympus 12-60mm F2.8-4 ED SWDE / E+ £349 - £399	
Olympus 14-54mm F2.8-3.5 Zuiko E+ / E+ £179 - £249	
Sigma 18-25mm F2.8 EX DC	E+ £159
Panasonic 25mm F1.4 Summilux D	Mint- £599
Olympus 35-100mm F2.8 Zuiko	Mint- £1,349
Olympus 35mm F3.5 Macro Zuiko E+ / E+ £129 - £149	
Olympus 40-150mm F3.5-4.5 Zuiko	E+ £49 - £59
Olympus 40-150mm F4.5-6.3 M Zuiko E+ / E+ £45 - £49	
Sigma 50-500mm F4-6.3 APO DG HSM	E+ £499
Olympus 50-500mm F4-5.6 ED Zuiko	E+ £199

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Panasonic 7-14mm F4 G Vario	E+ £729
Panasonic 12-35mm F2.8 G Vario OIS	Mint- £679
Olympus 11-22mm F3.5-6.3 M Zuiko	E+ £179 - £189
Panasonic 12.5mm F1.2 G	Mint- £119
Olympus 14-140mm F4-5.8 OIS HD	E+ £289
Panasonic 14-42mm F3.5-5.6 Asph OIS	E+ £59 - £69
Panasonic 14-45mm F3.5-5.6 ASPH G Vario	E+ £129
Panasonic 15mm F2.5 Asph	E+ / Mint- £119
Panasonic 14mm F8 Body Cap Lens	Mint- £39
Olympus 17mm F2.8 M Zuiko - Silver	E+ £109 - £129
Panasonic 20mm F1.7 G Pancake	E+ / Mint- £209 - £219
Voigtlander 25mm F0.95 Nokton	E+ £539
Sigma 30mm F2.8 EX DN	E+ £89
Panasonic 45-200mm F4-5.6 OIS	E+ £169
Olympus 45mm F1.8 M Zuiko - Silver	E+ £175
Olympus 60mm F2.8 ED Macro	Mint- £289
Olympus 75-300mm F4.8-6.7 ED M Zuiko	Mint- £319
Olympus 75mm F1.8 ED Silver M Zuiko	Mint- £599

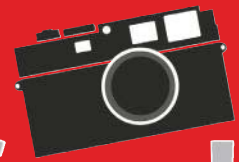
  

NEX Lenses	
16-50mm F3.5-5.6 PZ OSS	E+ £159
16mm F2.8 NEX Lens	Mint- £99
18-200mm F3.5-6.3 OSS	E+ £369
18-55mm F3.5-5.6 OSS	E+ / Mint- £79 - £89
24-70mm F4 FE 2A OSS	Mint- £799
24mm F1.8 E	E+ £499
30mm F3.5 E Macro	Mint- £109
30mm F2.8 FE ZA	Mint- £499 - £529
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+ 50mm F1.4.....	Mint £6,499
+ 35mm F1.4.....	E+ £4,499
+ 35mm F1.4 Asph.....	E+ £3,499
Edition.....	Mint £3,799
Sony Chrome + 50mm F2.....	E++ £1,875
ack Body Only.....	E+ £1,349
dy Only.....	E+ £1,149 - £1,289
chrome Body Only.....	E+ £1,289
ack Body Only.....	E++ £899
Body Only.....	E+ £649 - £679
Body Only.....	E+ £449
Body Only.....	E+ £559 - £599
Body Only.....	Exc / E++ £429 - £549
Body Only.....	E+ £349
Body Limited.....	E+ £359
dy Only.....	E+ £349
RF Limited Edition.....	Mint £2,499
RF + 50mm F2 + Flash.....	E+ £799
RF Body Only.....	E+ £429
Asph M Black Bbit.....	E+ / Mint- £1,499 - £1,699
Asph M Black Bbit.....	E++ £1,699
Asph M Black Bbit.....	E+ / E++ £1,199 - £1,299
ack Body Only.....	E+ £1,199 - £1,249
122228 M Mount.....	Mint- £799
chrome + Finder.....	E+ £1,199
Asph M Black.....	E++ £1,599
Asph M Black 6Bit.....	E++ £1,499 - £1,599
F4 F4 Tri Elmar.....	E+ / E++ £1,950 - £2,499
gh M Black.....	E+ £1,749
gh M Black 6Bit E++ / Mint- £1,799 - £1,849	
Asph M Black.....	E+ £649 - £749
Asph M Black.....	E++ £1,999 - £2,149
ack Body.....	Exc / E+ £1,199 - £1,250
lapsible.....	E+ £349 - £449
ack Body.....	E++ / Mint- £399 - £1,099
ack Bbit.....	E+ £1,049
mmmicrom Chrome.....	As Seen £299
M Black 6Bit.....	Mint- £749
Elmar.....	E+ £249
Elmar.....	E+ £299
Black.....	E++ £799
ack 6 BIT.....	E+ £349
ack.....	Exc / E+ £349
Chrome.....	E+ £299 - £449
M Black.....	Exc £550
Elmar.....	E+ / E++ £249 - £299
mar.....	As Seen / E+ £69 - £199
mar £39.....	E++ £149 - £299
im F4 M Rokkor.....	E+ £249
M Black.....	E+ / E++ £299 - £349
M Black.....	As Seen / E+ £250 - £329
Apo M Black.....	E+ £1,499
ack.....	Exc / E+ £349 - £399
Hektor.....	As Seen £99
nder Magnifier.....	Mint- £139
er Viewfinder.....	E+ £399
er Viewfinder - Black.....	E+ £219
er Viewfinder.....	E+ / E++ £199 - £249
Finder.....	E++ £199
er.....	E+ £85
End.....	Exc / E+ £35 - £49
.....	E++ £189 - £249
.....	E+ £75
Series	
Body Only.....	E+ / E++ £699 - £749
dy Only.....	E++ £749 - £789
dy Only.....	E+ £349
Body Only.....	E+ £349
dy Only.....	E+ / E++ £299 - £349
Body Only.....	E+ £299 - £349
Body Only.....	E+ £349 - £499
Body Only.....	E+ £499 - £599
dy Only.....	E+ / E++ £289 - £349
Body Only.....	E++ / Mint- £349 - £399
dy Only.....	E+ £299 - £349
Body Only.....	E++ £299 - £349
dy Only.....	E+ £179 - £219
dy Only.....	E+ £125 - £159
Body Only.....	E+ £119
Body.....	E+ / E++ £239 - £299
dy Only.....	E+ £129 - £159
ary Body Only.....	E+ £649
dy Only.....	E+ £299
50mm F2.....	E+ £289
Body Only.....	E+ / E++ £149 - £249
3cam.....	E+ £599
.....	E++ £949 - £999
PCS Shift.....	E+ £899
3.5-4.5 R 3cam.....	E+ £229
3.5-4.5 ROM.....	E+ £299
Cur.....	E+ £249
3cam.....	E+ £399



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35-70mm F3.5 R Japan.....	As Seen / E+ £129 - £249	Auto Extension Tube No 1.....	E+ / E++ £39 - £49	TC-14EI Converter.....	E++ £199
50mm F2.8 ROM.....	E+ £549	Auto Extension Tube No 2.....	E+ / E++ £39 - £49	TC-20 EII Converter.....	Mint- £299
60mm F2.8 Macro ROM.....	E+ £549	Front Bellows Hood G3.....	Mint- £45	Metz 32M23 Flash.....	E+ £29
70-210mm F4 R 3cam.....	E+ / E++ £299 - £449	Winder II.....	Exc / E+ £39 - £49	Metz 54M24 Flash.....	E+ £79
75-200mm F4.5 R 3cam.....	E+ £119 - £149			Metz 58AF1 Digital.....	E++ £139
80-200mm F4.5 R 3cam.....	E+ £189 - £199			Nissin Di622 Flashgun.....	E++ £69
80mm F1.4 R 3cam.....	E+ £1,599			Nissin Di622 Flashgun MKII.....	E++ £79
90mm F2.8 R 3cam.....	E+ £299 - £349			Nissin MG8000 Flash + PS300 P/Package.....	Mint- £279
90mm F2.8 ROM.....	E+ £499			Sigma EF430 Super Flash.....	E- £39
105-280mm F4.2 Vario ROM.....	E+ £2,499			Sigma EF500 Super Flash.....	Unused £75
135mm F2.8 R 2cam.....	E+ £199			Sigma EF530 ST DG TTL Flash.....	E++ £79
135mm F2.8 R 3cam.....	E+ £179 - £249			SB12B Ringflash.....	E++ £99 - £179
180mm F2.8 R 3cam.....	Exc / E++ £299 - £499			SB22 Speedlight.....	E++ £35
180mm F3.4 Apo R 3cam.....	E+ £699			SB22S Speedlight.....	E+ £39
180mm F4 R 3cam.....	E+ £299			SB23 Speedlight.....	E++ £35
250mm F4 R 3cam.....	E+ £299			SB24 Speedlight.....	E+ / E++ £35 - £39
560mm F5.6 Telyt R.....	E+ £399			SB27 Speedlight.....	E- £39 - £49
800mm F5.6 Apo Telyt ROM.....	Mint- £6,899			SB28DX Speedlight.....	E+ / E++ £69 - £79
1.4x Apo Extender R.....	E+ £249			SB400 Speedlight.....	Mint- £75
2x Extender R.....	E+ / Mint- £49 - £129			SB500 Speedlight.....	E+ / E++ £59 - £69
Nikon 35mm F3.5 PC Shift.....	E+ £169			SB600 Speedlight.....	E++ £149
Tamron 70-350mm F4.5.....	E+ £169			SB800 Speedlight.....	E++ £179 - £189
Angle Finder R.....	E+ / E++ £59 - £99			SB900 Speedlight.....	E++ £229
Angle Finder R (14300).....	E+ £125				
Bellows Unit R.....	E+ £125				
Macro Adapter R.....	E++ / Mint- £69 - £125				
Motorwinder R.....	E++ £49				
Motorwinder R/R9.....	E+ / E++ £129 - £249				
R/R9 Remote control.....	E++ £89 - £99				
RC Remote Control.....	Exc / E++ £29 - £39				

### Mamiya 7/7II - Please Call Minolta - Please Call

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F6 Body + MB40 Grip.....	Mint- £899
F6 Body Only.....	E+ / Mint- £649 - £799
F5 Anniversary Body Only.....	E++ £699
F5 Body + DA-30 Action Finder.....	E+ £349
F5 Body Only.....	As Seen / E+ £149 - £299
F4E Body Only.....	E+ £249
F100 Body + MB15 Grip.....	E+ £159
F100 Body Only.....	As Seen / E+ £79 - £129
F90 Body + MF26 Back.....	Exc £39
F80 Black Body Only.....	Exc / E+ £29 - £35
F80 Chrome Body Only.....	E+ £35
F601 + 35-70mm.....	E+ £49
F601 Body Only.....	Exc / E+ £19 - £35
F601 Date Body Only.....	E+ £29
10-24mm F3.5-4.5 G AFS DX.....	E++ / Mint- £499 - £529
10.5mm F2.8 G AF ED DX Fisheye.....	Mint- £299
12-24mm F4 G AFS DX.....	E++ £399 - £429
14-24mm F2.8 G AFS ED.....	E++ £389 - £1,089
16-85mm F3.5-5.6 G ED VR AFS DXE+ / E++ £279 - £349	
17-55mm F2.8 G AFS DX IFED.....	E+ / E++ £519 - £549
18-35mm F3.5-4.5 AFD.....	E+ £199
18-55mm F3.5-5.6 G AFS VR.....	E++ / Mint- £69
18-70mm F3.5-4.5 G AFS DX.....	E+ / E++ £99 - £129
18-135mm F3.5-5.6 G AFS DX.....	E++ £129
18-200mm F3.5-5.6 G AFS DX VR.....	E+ £249
20mm F2.8 AFD.....	E++ / Mint- £349
20-35mm F2.8 AFD.....	E+ £449
24mm F1.4 G AFS ED.....	E++ / Mint- £1,100 - £1,249
24mm F2.8 AF.....	E+ / E++ £159 - £179
24mm F2.8 AFD.....	E++ £219
24-50mm F3.4-4.5 AF.....	E+ £79
24-50mm F3.3-4.5 AFN.....	E- £99
24-70mm F2.8 G AFS ED.....	E++ £949
24-85mm F2.8-4 AFD.....	E- £269
24-120mm F3.5-5.6 G ED AFD.....	E+ / E++ £125 - £149
24-120mm F3.5-5.6 G AFS ED VR.....	E++ £179
28mm F2.8 AF.....	E+ / E++ £99 - £139
28mm F2.8 AFD.....	E+ / Mint- £149 - £169
28-100mm F3.5-5.6 AFG.....	E+ £59
28-200mm F3.5-5.6 AFD.....	E+ / E++ £129 - £149
28-300mm F3.5-5.6 G ED AFS VR.....	E++ £549
35mm F1.4 G AFS.....	Mint- £989
35-105mm F3.5-4.5 AFD.....	As Seen £49
35-135mm F3.5-4.5 AFN.....	E+ £79 - £99
50mm F1.4 AFD.....	E++ £189
50mm F1.8 AFD.....	E++ £79
55-200mm F4-5.6 AFS DX G.....	Unused £109
55-200mm F4-5.6 AFS DX G VR.....	Mint- £119
60mm F2.8 AFD Micro.....	E+ / E++ £249
60mm F2.8 AFS ED Micro.....	E+ / E++ £289
70-200mm F2.8 G AFS ED VR.....	E+ £499
70-200mm F2.8 G AFS ED VR IE.....	E+ £499
70-200mm F2.8 G AFS ED VR IE+ / Mint- £1,149 - £1,249	
70-210mm F4-5.6 AF.....	E- £59
70-210mm F4-5.6 AFD.....	As Seen £49
70-300mm F4-5.6 AFD.....	E+ / E++ £59
70-300mm F4-5.6 G AFS VR.....	E++ £129 - £149
70-300mm F4-5.6 G AFS VR.....	E+ / Mint- £249 - £319
75-240mm F4.5-5.6 AFD.....	E+ / E++ £69
80-200mm F4.5-5.6 AFD.....	E- £35
85mm F1.4 AFD.....	Exc / Mint- £589 - £689
85mm F1.4 G AFS.....	Mint- £889
85mm F1.8 AF-S G.....	Mint- £299
85mm F1.8 AFD.....	E++ / Mint- £219 - £229
105mm F2.8 AF Micro.....	Exc / E+ £249 - £349
105mm F2.8 AFD Micro.....	E+ £399
180mm F2.8 ED AFD.....	E++ £489
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Sigma 10-20mm F4-5.6 EX DC HSM.....	E+ £259
Sigma 17-35mm F2.8-4 EX.....	E+ £129
Sigma 18-200mm F3.5-6.3 DC OS HSM.....	E++ £199
Sigma 24-70mm F3.5-5.6 D Asph.....	E- £49
Sigma 28-80mm F3.5-5.6 D.....	E+ £35
Sigma 30mm F1.4 EX DC HSM.....	E++ / Mint- £219 - £239
Sigma 50mm F1.4 EX DG.....	E+ £219
Sigma 50-150mm F2.8 Apo EX DC HSM.....	E+ £299
Sigma 50-150mm F2.8 Apo HSM II.....	E++ £349
Sigma 70mm F2.8 EX DG Macro.....	E++ £239
Sigma 70-300mm F4-5.6 Apo DG As Seen / E+ £49 - £79	
Sigma 70-300mm F4-5.6 Apo Macro Super.....	E++ £109
Sigma 70-300mm F4-5.6 DG Macro.....	E++ £59 - £79
Sigma 105mm F2.8 D Macro.....	E++ £189 - £199
Sigma 135-400mm F4.5-5.6 Apo DG As Seen / E+ £229 - £349	
Sigma 150mm F2.8 Apo DG HSM Macro.....	E+ £349
Sigma 170-500mm F5-6.3 Apo D.....	E+ £299
Sigma 500mm F4.5 Apo EX DG HSM.....	E++ £2,399
Tamron 14mm F2.8 Asph (IF) AF SP.....	E++ £349
Tamron 17-35mm F2.8-4 XR Di.....	E++ £189
Tamron 17-50mm F2.8 XR Di II.....	Exc £149
Tamron 70-300mm F4-5.6 LD.....	E+ £69
Tamron 70-300mm F4-5.6 LD Asph.....	E++ £249
Tokina 10-17mm F3.5-4.5 DX Fish Eye ATX.....	E++ £379
Tokina 12-24mm F4 ATX PRO SD.....	Mint- £299
Tokina 35mm F2.8 Macro DX ATX.....	E++ £249
Tokina 400mm F5.6 ATX SD.....	E++ £229
Voigtlander 20mm F3.5 SLII.....	Mint- £299
1.4x Apo EX Converter.....	E- £79
2x Apo EX Converter.....	E++ £99

### Nikon Manual - Please Call

#### Pentax 645 Series

645NII Body Only.....	E+ £499
645N Body Only.....	E+ £349
33-55mm F4.5 AL FA.....	Mint- £1,149
45mm F2.8 A.....	E+ / E++ £119 - £229
45-85mm F4.5 A.....	E- £289
55mm F2.8 A.....	E++ £159 - £179
80-160mm F4.5 A.....	E+ / E++ £289 - £399
150mm F3.5 A.....	E+ / E++ £159
200mm F4 A.....	E+ £199
120 Insert.....	E++ £39 - £65
220 Insert.....	E+ / E++ £25 - £59

#### Pentax 67 Series

6x7 Mirror Up Complete.....	E+ £399
6x7 Mirror Up Body Only.....	E+ £299
35mm F4.5 Fisheye Takumar As Seen / Mint- £149 - £499	
55mm F4.....	As Seen £149
55mm F4 SMC.....	As Seen £149
55mm F4.5 Shift.....	Exc / E++ £149 - £349
75mm F4.5 SMC.....	E++ £189
100mm F4 SMC Macro + 1:1 Converter.....	E++ £399
135mm F4 Macro.....	E++ £199 - £299
135mm F4 Macro Takumar.....	Exc / E+ £99 - £149
150mm F2.8 Takumar.....	As Seen / Exc £59 - £99
165mm F2.8.....	E+ £159
200mm F4.....	E+ £199
200mm F4 Takumar.....	As Seen / E++ £79 - £199
300mm F4 ED (IF) M*.....	E+ £999
300mm F4 SMC.....	E++ £199
300mm F4 Takumar.....	As Seen / E++ £159 - £349
500mm F5.6.....	E++ £449 - £899
Vivitar 2x Converter.....	E+ / E++ £45 - £79
67 Auto Bellows.....	Mint- £299

#### Pentax AF

Z1-P Body Only.....	E+ / E++ £69 - £79
MZ7 + 28-80mm.....	E++ £59
MZ5 + 28-80mm.....	E- £79
MZ30 + 35-80mm.....	E- £35
SFX Body Only.....	As Seen £39
10-17mm F3.5-4.5 DA Fisheye.....	E++ £249
12-24mm F4 DA ED AL (IF).....	Mint- £489
14mm F2.8 SMC DA.....	E++ £399
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16-45mm F4 DA ED AL.....	E++ £169
18-35mm F4-5.6 DA J.....	E++ / Mint- £149
21mm F3.2 DA AL II.....	E++ £349
24mm F2.8 SMC FA IF AL.....	E++ £499
28-70mm F4 FA AL.....	E++ £49 - £69
28-80mm F3.5-5.6 FA.....	E+ / E++ £25 - £49
28-200mm F3.5-5.6 FA IF AL.....	E++ £119
35mm F2.8 DA Limited Edition.....	E++ / Mint- £289 - £279
50mm F1.4 SMC FA.....	E+ / E++ £169 - £219
50mm F2.8 SMC DA Macro.....	E++ £249
50-135mm F2.8 DA* ED SDM.....	Mint- £549
50-200mm F4-5.6 DA ED.....	E++ / Mint- £509 - £109
50-200mm F4-5.6 DA ED VR.....	Mint- £79
55-300mm F4-5.8 DA-L ED.....	Mint- £169
70-200mm F4-5.6 SMC FA.....	E++ £69
75-300mm F4-5.8 FA J AL.....	As Seen £49
100-300mm F4-5.6 F.....	E- £79
300mm F4 DA* ED (IF) SDM.....	E++ £599
Samsung 18-55mm F3.5-5.6 OIS II.....	E++ £49
Samyang 24mm F1.4 ED AS UMC.....	Mint- £399
Sigma 10mm F2.8 EX DC Fisheye.....	Mint- £369
Sigma 10-20mm F4-5.6 EX DC HSM.....	E++ £249
Sigma 15mm F2.8 EX DG Fisheye.....	Mint- £339
Sigma 24-70mm F2.8 IF EX DG HSM.....	E++ £489
Sigma 70-300mm F4-5.6 DG.....	E++ £69
Sigma 105mm F2.8 EX Macro.....	E++ £189
Tamron 28-200mm F3.8-5.6 XR.....	E++ £119
Tamron 70-300mm F4-5.6 Di.....	E++ £69
Tamron 90mm F2.8 SP Di Macro.....	E++ £249
Metz 36AF3 Digital.....	E++ £49
Metz 58 AF Digital.....	E++ £189
AF360GZ Flash.....	E++ £99
AF400FZT2 Flash.....	E+ / E++ £49 - £89
AF500FZT2 Flash.....	E+ / E++ £69 - £79

### Pentax Manual - Please Call

#### Rolleiflex - Please Call

#### Voigtlander - Please Call

### Mamiya 645 Series

645 Super Complete + P/Drive.....	E+ £219
24mm F4 LLD Fisheye.....	E++ £499 - £599
35mm F3.5 C.....	E+ £169
35mm F3.5 N.....	E++ £249
45mm F2.8 C.....	As Seen £49 - £69
45mm F2.8 N.....	As Seen / E++ £99 - £169
50mm F4 C Shift.....	E+ £199 - £239
55-110mm F4.5 N.....	E+ £159
55mm F2.8 C.....	E+ / E++ £89
55mm F2.8 N/L Leaf Shutter.....	E++ £249
70mm F2.8 Leaf Shutter.....	E+ £125
75-150mm F4.5 C.....	E+ £249
80mm F2.8 C.....	As Seen £39
80mm F4 Macro C.....	E+ £129
105-210mm F4.5 C ULD.....	As Seen / E++ £79 - £149
150mm F2.8 A.....	E+ / E++ £169 - £199
150mm F3.5 C.....	As Seen / E+ £45 - £115
150mm F3.8 Leaf Shutter.....	E+ £199
150mm F4 C.....	E+ / E++ £59 - £99
210mm F4 C.....	As Seen / E++ £59 - £139
210mm F4 N.....	E+ / E++ £59 - £99
300mm F5.6 C.....	E+ / E++ £129
Komura 2x Converter.....	E+ £35
Vivitar 2x Converter.....	E+ £49
2x Tele Converter N.....	E+ £79
120 Insert.....	E++ £10
120 Insert 2.....	E- £20
120 Insert 3.....	E+ £25
120 Super Mag.....	As Seen £25
Polaroid Mag (645).....	E+ / Mint- £25
AE Prism Finder (F401).....	E+ / E++ £79 - £99
AE Prism Finder (645).....	E+ £59
Prism Finder 645.....	As Seen / E+ £29 - £59
Prism Finder N.....	E+ £49
Auto Extension Tube 1.....	E+ £15
Auto Extension Tube 2.....	E+ / E++ £15 - £25
Auto Extension Tube 3S.....	E+ / E++ £19 - £25
Power Drive 645.....	E+ £45

### Mamiya 645AFD Series

645AFDII Complete.....	Mint- £2,999
28mm F4.5 ASP AF D.....	Exc Demo £2,399
35mm F3.5 AF.....	E++ £449 - £499
55-110mm F4.5 AF.....	E+ £379
80mm F2.8 AF.....	E+ £199
210mm F4.5 AF.....	E+ £249
210mm F4 AF ULD.....	Exc Demo / E++ £665 - £699
300mm F4.5 Apo AF.....	Mint- £699
Auto Extension Tube N403.....	E+ £99
Polaroid Mag 645AFD.....	E++ / Unused £39 - £49

### Mamiya RB67 Series

Pro S Gold Edition.....	Mint- £749 - £949
Pro Complete.....	Exc £299
50mm F4.5.....	As Seen £79
50mm F4.5 C.....	As Seen £79
180mm F4.5.....	As Seen / E+ £69 - £149
180mm F4.5 C.....	As Seen / E+ £75 - £149
360mm F6.3.....	E+ £199
Komura 2x Converter.....	E++ £45
Vivitar 2x Converter.....	E++ £45
Auto Extension Tube No1.....	E+ / E++ £39 - £55
Auto Extension Tube No2.....	E+ £39
Double Cable Release.....	E++ £25
Angle Finder.....	E++ £79
Pro 220 Mag.....	E+ £145

### Mamiya RZ67 Series

50mm F4.5.....	Exc £350
50mm F4.5.....	E+ / Mint £149 - £399
75mm F4.5 Shift W.....	E+ / E++ £399
100-200mm F5.2 W.....	E+ / E++ £249 - £399
140mm F4.5 Macro W.....	E+ / E++ £189 - £259
140mm F4 Soft VSF D/L.....	E+ / E++ £149
180mm F4.5 WN.....	As Seen / E+ £79 - £149
250mm F4.5.....	Exc / E+ £129 - £179
350mm F5.6 Apo.....	E+ £429
360mm F6.....	E+ £189
1.4x Converter.....	Exc / E++ £119 - £199
120 Pro Mag (6x4.5).....	E+ £145
AE Prism Finder.....	E+ / E++ £159 - £179



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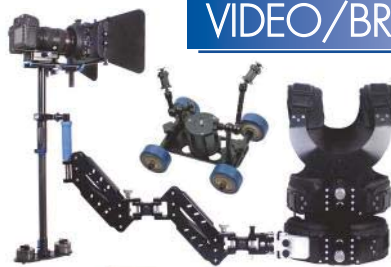
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# Final Analysis

**Roger Hicks considers...**

Sarah Bernhardt in *Ruy Blas* (1879) by Melandri

Compared with Sarah Bernhardt (1844-1923), modern superstars look dull. Rumours were rife of her sleeping in a coffin, or playing croquet with skulls. In an interview in June 1879 in *The Theatre* magazine, she denied the latter but admitted trying the former. She also admitted to owning the skeleton of a man who had killed himself for love. She was 35 at the time.

This photograph, 7.4 x 11.5cm, was individually glued to an unnumbered page within the interview. The photographer, Melandri of 19 rue Clauzel, Paris, probably used a lens for a larger format together with a 9x12cm reducing back on a larger camera. The lens would have been a 'portrait' type, sharp in the middle, soft at the edges, uncoated of course, and by the standards of the day very fast, perhaps even  $f/3.5$ : slow plates necessitated exposures of several seconds. He probably shot in a daylight studio with a bank of north-facing windows and skylights: look at the direction and softness of the shadows.

## Compositional trick

Depth of field is shallow, but sharpness from head to toes is excellent in the centre of the image. This was probably achieved with a small amount of tilt. The edges of the dress, spreading opulently out of shot at the bottom corners of the picture (a useful compositional trick), are very soft. The lens was probably raised a little, relative to the plate ('rising front'): more sharpness at eye level but mushy in the lower corners.

He might well have used an 'ortho' plate, sensitive to green and blue but not red. Best of all, the print is a Woodburytype: paper-backed, pigmented gelatine cast in a lead mould, made from a hardened gelatine original via a hydraulic press. The process was used from about 1864 to the 1890s.

Do not, therefore, believe those who tell you that you can recreate everything digitally at home. You can't. A large-format camera; a long, fast, uncoated portrait lens; the equivalent of maybe ISO 5; a long exposure; a huge, soft light source; camera movements; ortho film; lead moulds and hydraulic presses; and a superstar subject in a superstar costume. Yeah, right, anyone can easily duplicate all that.

AP



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Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz.

(Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com).) Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Cécile de Corniquet





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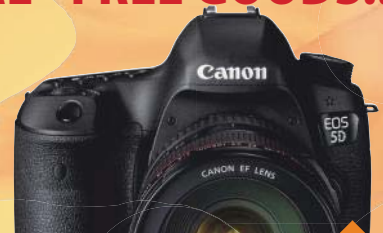
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